Three Wizards of Stage Illusion

OCTOBER 30, 1912 PRICE TEN CENTS

THE NEW YORK

DRAMATIC MIRROR

THOMAS H. INCE

Mr. Michael Faraday Repudiates Interview

CARROLL MC COMAS

GERTRUDE DALLAS

JOHN CORT AT THE
ROUND-UP ON HIS BAR XX RANCH
WENATCHEE VALLEY, WASHINGTON

FRANK MC INTYRE
AND CHORUS
IN
OH! OH! DELPHINE

JOHN BARRYMORE
OSWALD YORKE
AND GAIL KANE IN
THE AFFAIRS OF ANATOL

Well-known Figures in Theatrical Life

THE NEW YORK
DRAMATIC MIRROR

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HANDS ACROSS THE SEA

MICHAEL FARADAY REMARKS THE GOOD FEELING BETWEEN THEATRICAL ENGLAND AND AMERICA

MICHAEL FARADAY has a grievance. He was quoted recently as making uncomplimentary remarks about American plays and players, whereas he entertains only the kindliest feelings toward them and toward America. So he declared solemnly while in peril of his life from the razor of a New York barber. The grin on this black-mustached individual gave an impression that he would repel any attacks on America just now, while his fellow-countrymen were hurrying off to defend Hellas. Still, Mr. Faraday may have the benefit of the doubt, for he has enough English stature to throw several Greeks out the window.

The bulk of him prevented any other than alleged humorous retaliation to his remarks about interviewers in general. It appears from his account that he never met, or he never remembers having met, a representative of the paper which attributed to him those widely-circulated opinions about America. But he admitted that a dispatch had quoted him correctly when it brought via cable a denial of said opinions. He began to recover from his indignation, but before he was quite over it, he gave a last exclamation: "It's ridiculous, the idea of making me say such things when I have made most of my successes with American plays. There you are!

"It's all so disagreeable because it stirs up bad feelings when there is no reason for them. You know I really like Americans. I'm over here now on this trip of a few days to see if I can't arrange for a play, and an actor or two to take over to England. That doesn't sound as if I hated you, does it?"

"What is the play?"

"I can't tell you that until I get the contracts signed up, and I can't tell you the actors, either. By the way, how did you know where I was stopping? I came over here quietly, and I thought no one would bother me. How did you find out my hotel?"

It had really been so easy that one had to smile at the thoughts of him hiding. The obvious answer was, "A good publicity man."

Mr. Faraday thought a moment before he spoke again. "Oh, these managers! They knew I was looking over their plays. I wanted to make this strictly a business trip, but they have given me plenty of feasting."

The hour confirmed him, for it was then almost noon, and he was reclining negligee in a Morris chair, at the mercy of that tonsorial artist. It takes an amount of steady nerve to yawn when a razor is gliding over one's throat, if the man who handles that razor is thinking about what he would do to the Turks. Witness the unconcern of Mr. Faraday as he went back to the subject of feasting: "It all shows what a friendly feeling there is between Americans and English, in spite of newspapers that are stirring up trouble for copy. We treat your actors and managers just the same when they come over to visit us."

"Then you don't mind even an accent?"

"Not at all. That's some more rot they printed about me. Why, I have more sense than to think that Americans are incorrect just because they have a different way of speaking. We have differences of our own at home. There's an accent in Kent, another in Devonshire, one in York, in Edinburgh, in

THREE KINDS OF GRINS.

Dave Montgomery, Elsie Janis, and Fred Stone in "The Lady of the Slipper."

Glasgow, and so on. People in different parts of your country have different accents."

The last words were almost smothered by a hot towel, which that barber slapped on Mr. Faraday's face with more regard to business than manners. When he had wrapped it around again and pressed it in, he asked if it were hot enough. "Yes," shouted Mr. Faraday, but his voice was muffled, "it's hot as——," the barber yanked the towel off, and his patient sighed, "There's a word that's in all languages, all dialects, and all accents. But as I was saying, after all we are one people in England and America. And when it comes to the accent of American companies which visit us, I dare say that is rather agreeable than anything else, for the English like something new. If the play is good, accent will help it along, and if the play is bad, accent won't make it any worse. Accent is probably one reason you people liked Bunty so much."

He was talking in broad English himself, but without lapsing into cockney, and he had not the slightest affectation. Whether that is better language than our own is a matter for discussion, but as long as he disclaimed any intention of criticising us, it would be only courtesy to do as much for him. And, as a matter of fact, some of us, as he said, prefer a foreign accent for variety.

All this while the barber packed his implements, and Mr. Faraday looked for his pocketbook in various suits. Business of paying the barber. Exit that person. Mr. Faraday walked back to his chair as he picked up the conversation: "After all, it's the play that counts on both sides of the water. The people over there don't dislike a bad play any more because it's American than the Americans dislike a bad play just because it is English. If you count them up, you will find that about as many of your plays have succeeded over there as our plays have succeeded over here."

The remark was almost identical with what Louis N. Parker had said in a chat a few days before. The playwright had given a pointed example, in which an exceedingly popular English actor had tried to carry a William Gillette play after the American star had returned to this country. The Englishman had to close his company within a week.

To come back to Mr. Faraday. He continued: "As I told you, I have made most of my money on American productions. When F. C. Whitney brought The Chocolate Soldier over, I bought a half interest, and we gave it in my house, the Lyric. After the run I bought all road rights, and I have two companies out in it now. When Klaw and Erlanger brought The Pink Lady over I bought a half interest in that, and I have a company on tour now. The Girl in the Taxi, that I brought in this season, is going strong over there now. Here it was a failure under the name of Modest Suzanne. You had another musical play called The Girl in the Taxi also, I believe. As I understand it, they all come from the same French farce."

The subject changed to the plays Mr. Faraday had seen during his visit. He was especially interested in The Merry Countess, for he produced this version of the Strauss opera in London under the title of The Nightbirds. "Forrest Huff," he said, "is the best Count Cliquot I have ever seen in any version of the opera. I enjoyed the Hippodrome, too. It's tremendous. And Officer 666 is great fun, the best play, I think, that I have seen over here. I knew Ready Money and Fanny's First Play, of course, from London, and The New Sin, too. That ought to go over here because it is a big play.

"The possibilities for the theater in America are so enormous. Why, managers have five times as much opportunity here as in England, with all your cities and long tours. And in the cities there is such a great crowd of intelligent theatergoers. I was impressed with that years ago when I was over here, but never so much as the other evening when I saw people pouring out of the theaters on to Broadway."

While he was enthusiastic, a question was put about an Egyptian comic opera he was said to have in hand. "Yes," he answered, "I have disposed of it over here, but I can't say anything about it until papers are signed."

He said he was going to sail the next day, Wednesday.

"And when shall we see you again?"

"Within a few months, for you see I like America."

DAVID H. WALLACE.

HAMLET 300 YEARS AGO

INTERSPERSED WITH SOME CURRENT-DAY COMPARATIVE NOTES

TIME—1607. SCENE—THE GLOBE THEATER, BANKSIDE, LONDON

A WARM September afternoon. It is scarce yet three o'clock, so we have time to look about us. This Globe playhouse is an almost circular—hexagonal, more correctly—structure of wood. Smudged upon the wall is the sign and emblem of the management—the contour of Hercules shouldering a globe—and just aloft of this is a flagstaff from which, so soon as the piece has begun, a union jack will be observed floating to the zephyr-like Fall breeze, that all the vicinity may be informed of the play having started. On another part of the six-sided bull-ring-like edifice will be observed a play programme giving precise data anent the function to be. It is printed in blood-red. This signifies that the play for the afternoon is to be a tragedy. Looked at in the distance, the two most prominent lines readable on the playbill are:

HAMLET

MASTER WILLIAM SHAKESPEARE

We must go up closer to read it all "'tween the lines." Then we perceive a number of other "masters" who take big and minor parts (they were all called "masters" thenadays), and a Richard Burbage is down as lessee and manager, and himself plays the part of our Hamlet. There is not a female name on the list. Actresses are an unknown institution among us in 1607. In our transpontine Globe, they are beardless youths who represent the dulcet Ophelia, Gertrude the sovereign, and the female train.

* * * *

We are in good time—to repeat—so have a few minutes "to look around further." Beer-drinking, dice-throwing, tobacco-smoking (a new institution which had spread "like wildfire"), nut-cracking, the odor of apples being chewed, and a babble of voices as in a crowded saloon where three-score couples are engaged in separate converse—these are prominent characteristics. The ladies present—respectable and otherwise—wear silk masks. It is still an open question, in 1607, whether women can, with propriety, be seen in theaters. However, they have paid their shilling admittance, and, while waiting, are standing around—like the men—for there are no seats—all stand, as if watching a circus parade through the streets. True, a few are seated, but it is their own stools they have had the foresight to bring along. The warm sun pours through the roofless structure on to part of the frequenters, and adds to their discomfort.

* * * *

Hark! A sudden hush falls over the babbling crowd. The orchestra is tuning up! The strains that "soothe the savage breast" are potent then as now. There are a half-score musicians, and it is considered the most numerous and finest musical orchestra of Trinabantum (the ancient native name of the Roman-substituted "London").

* * * *

Three o'clock! Sound the gong! The ridô (curtain) is swished open in the middle, and flies swiftly toward the laterals of the proscenium. A rush-strewn stage is disclosed, draped with somber black—the custom of the period when a drama was presented.

A number of smartly-attired juveniles, with waxed, rat-tail mustaches, and doubleted and hosed in the most up-to-date fashion, are seen lounging about the stage. Some are sprawling full-stretch on the rush carpeting, others may be seated on the familiar three-legged chairs of milkmaids. They are not the actors, but part-and-parcel of the spectators, who have paid an extra tip to be allowed on the stage, where they openly banter with the "women of no importance" in the audience. These gilded youth often interrupt the view from the auditorium, and naturally caused the annoyance which subsequently led to the suppression of the custom, but which is preserved to this date of A. D. 1912, in another and inoffensive form, in our stage-boxes. Thus can we link up the past and the present!

* * * *

The actors are superbly costumed. Not in the historic dress of the supposed epoch of Hamlet (a practise not begun until two centuries later, by Talma), but in the variegated-colored dress common in the year of grace 1607. (To appreciate this, we of 1912 must imagine, say, Julius Cæsar being played by actors costumed, not in the historic toga and sandals, but in the most fashionable broadcloth, high collars and cuffs, creased trousers, patent-leather shoes, et al.)

* * * *

Now cometh forward ye utterer of the prologue clad in a solemn attire of undyed black-brown homespun, with useless sword dangling to one side, and, getting between his legs, almost tripping him up—or down. His is a "love's labor lost," and is little more listened to than the valedictory or parting-shot sermonet of a modern afternoon preacher to a pouring-out audience. The audience thought then, as now, "the play's the thing."

* * * * * * * * * * * * *

Hamlet of 1607 has proceeded thus far amid the silent admiration of the enrapt auditory. There being no scenery whatever, no decorative effects—just the plain scaffolding of the stage, the background of which is the open yard and board wall of the six-sided arena structure—the spectators have to depend upon their imaginations for scenic effects. Now, we are on the platform outside the chatô at Elsinor in the chilly solitude of midnight; now in a chamber of state, with its solid ameublement (furnishing) and accessories; here in the dom of Polonius; then in the cemetery; now on the field of battle, and yet,

FRITZI VON BUSING AND FORREST HUFF,

in "The Merry Countess."

through all, the fill-in scenery is solely "in the mind's eye, Horatio." We are not as infants, here, humored with stage trickery. We see the play, pure and simple. There are no splendid scenic effects, no trappery, no press-the-button electric marvels. We are spectators who have come to see a momentous piece, filled throughout with sublime expression and thought; and we find enough—and more than enough—for our interest and attention in that carnival of emotion which is carried through before our rapt gaze.

* * * *

So the play is finished, but the end of the piece does not quite signify the finale of the function. It will be perceived the folks are still lingering in expectation—there is yet more to be acted (of a sort). See!—here he comes!—it is the clown! He has bounced in—— "Here we are again!" His part is to give the audience a "lunch-time" or "in-lighter-vein" divertissement, after the hard mental tension through which they have passed in Hamlet. The mainstay of his divertissement is a species of rough foolery, with plenty of "gag" and extemporized acting of a sufficiently free-and-easy character. But there—it causes the audience to roar, and enables them to cast off in some degree the depressive gloom engendered by the drama of which they have been spectators—so "the end justifies the means."

Then, when through with his pantomimic drollery, the "Grimaldi" of the epoch retires; and all the participants of the main piece or play assemble in a semi-circular position on the stage—of course fronting the audience—and utter a "hosanna" for the welfare of the nation—to declaim themselves, instead of being acclaimed. This, possibly, was one of the early origins of the modern encore.

The usual rush is made for the doors in those days as in these. As one old scribe quaintly puts it, "A reg'l'r stampeed folos, everione tri-ing his utrmost to get as suun as posibl intu th' opn air."

* * * *

Thus the end of the Hamlet of 300 years ago.

L. LODIAN.

[For the piecing together or "restoration" of this tercentenary piece, and its acting: I acknowledge my indebtedness to various sources—about a score.]

ON THE RIALTO

IT now turns out that Little Women, one of the biggest hits of the season, experienced the same hard time of getting on the stage that the majority of successful plays have had.

The "thankfully declined" slip is not necessarily a patent of nobility, but the history of a great many successful plays is that they were rejected again and again. It is true of Kismet, of Within the Law, and of Little Women.

But for Miss Bonstelle's offer to furnish a part of the capital to stage Little Women, it would probably have died unwept, unhonored, and unperformed. Lee Shubert had confidence enough in Miss Bonstelle's judgment to act on it, and introduced her to William A. Brady, which led to arrangement giving the play a metropolitan production. Other managers, as other playwrights, could see no future for the piece.

♠

I always thrill to the echoes of wisdom falling from the lips of the young. Hence my spiritual elation over Christie MacDonald's pronouncement on light opera music, to which she gave vent recently in the Rochester *Democrat and Chronicle:*

"If the introduction of light opera in this country had been managed in the same way and with the same amount of brag and ostentation that was used to introduce grand opera, it would be The Spring Maid and the Gilbert and Sullivan operas that would be taken as seriously as some of the present lighter grand operas."

We have coined the word "sophomoric" to express the wisdom of the fledgling in college, who tells the gray-haired professors how things should be done in the world. We always listen with bated breath if not with suppressed mirth to these profundities. Miss MacDonald is a young woman of more or less ability, who has profited by a chain of fortuitous circumstances and a popular musical vehicle to the extent of having her opinions quoted occasionally by space writers. If she had said that under given circumstances George M. Cohan's farces with music would have been taken as seriously as Hauptmann's or Maeterlinck's dramas, the conclusion would have been the same as that which is derived from the above.

When Miss MacDonald was in her fluffy ruffle stage of innocent childhood, Gilbert and Sullivan's operas were taken as seriously as they deserved, or even the composer and librettist meant them to be. During the best days of the McCaull, the Conried, and Casino opera companies a far more brilliant class of operettas were the vogue in the United States than is the case to-day. People twenty years ago were capable of understanding good music in comic opera. We have yet to hear of a composer of operetta to-day who can be compared with Offenbach, Suppé, Johann Strauss, Millioecker, Lecocq, or Audran, who were all the rage in their time. They were popular without "brag and ostentation," and some day when a manager appears with courage enough to give the better composers who are knocking at their doors a chance to be heard, Miss MacDonald may be sure there will be a large public to welcome them, even without brag and bluster.

♠

While so many others in the theatrical profession are rooting continuously for Wilson, one figure of prominence declines to vote for any other than William Howard Taft. Daniel Frohman—for it is he who stands pat—says that he believes in supporting Taft because the Republican candidate has done more for the theater than either of his chief rivals. Just the other day, in a sidewalk conversation, Mr. Frohman expressed his opinions anew: "Mr. Taft has helped the theater in Washington by going to it himself frequently, and he has often visited the houses in New York. Then last year he took the time to come up here to open the Actors' Fund Fair, and, on that occasion, as on several others, he expressed the greatest interest in the profession. I believe he has really done more for us than any other President. Of course, this has nothing to do with the tariff or trusts, it may be only a professional or sentimental reason, but I am going to support the man who has helped the theater."

♠

When W. A. Brady was called before the curtain at the premiere of Little Women, he gave credit in a quiet and sincere speech to all but one of those to whom credit should be given for that remarkable production. He spoke of John Alcott, who had given his permission; of Jessie Bonstelle, who suggested the dramatization, selected the cast, and staged the play; and Marion de Forrest, who dramatized it. But there was no opportunity for anyone to give Mr. Brady credit for his own faithful work. One of his staff has since disclosed that for the last week Mr. Brady had labored unceasingly over the production to give it as finished a performance as possible. Anyone could guess that he supplied the money, but few knew that he had really staged the play himself. His practise of giving credit to others is strongly in contrast to managers who prefer to blot out the names of all associates.

THREE MEN BEHIND THE SCENES

"BILL," "CHARLIE," AND "BENNIE," WHO ACCOMPLISH WONDERS FOR "THE DAUGHTER OF HEAVEN," GET CREDIT FOR THE FIRST TIME

THREE men generally ignored when credit is given for the success of any production are the head electrician, chief mechanic, and master of properties. Yet these men are absolutely essential, and their importance increases proportionately with the magnitude of the production. That is only one of many reasons why credit is now given to the men who took these parts in the staging of the two spectacles at the Century Theater, which have set a high mark for modern spectacular drama, The Garden of Allah and The Daughter of Heaven. The idea of publicity was so strange to them that not one of the three men had any photographs at hand, and their families had to assist in the search for some. Those finally resurrected at last were not at all of the conventional theatrical type; rather they bore traces of the family album.

The three men are Benjamin Bierwald, "Bennie;" Charles Hennion, "Charlie," and William Moore, "Bill." For the past six or eight years they have been valuable aids to the Liebler Company as head electrician, chief mechanic, and master of properties, respectively. Ladies and gentlemen, we now have the pleasure of introducing to you Bill, but we won't let him talk for a minute.

To the average spectator, the forests of scenery, multitudes of properties, and fairy effects of lights all blend, for behind the scenes is the fairyland where marvels may still happen before the eyes of delighted "grown-ups." But as one learns more about the difficulties of mounting such a production as The Daughter of Heaven, the wonders of it are still more remarkable. The man who has designed the details of palanquins, of thrones and screens, and all that host of ornaments, must have an amazing talent as well as an infinite capacity for work. Yet "Bill" talks about it modestly as his "job." This is where he gets a chance to talk.

"In the first place, a property man's job is to get acquainted with the period or the country where the play is. Of course, Mr. Ford and Mr. Morange and some others went to Africa before we put on The Garden of Allah, and Heywood Broun went to China this year to get material for The Daughter of Heaven, and they all came back and told us about what they saw. All we had besides that was a collection of photographs, and costumes, and properties, so we had to do some imagining for ourselves to see the country and the people and their streets and homes. As soon as we started that we found we had to get more facts to build on."

"And where did you get the facts?"

"The Public Library. I get all the books I can with pictures, and then, supposing I have to produce a chair or a boat or lamps or something of the kind, I strike a balance between the pictures and what my specifications call for.

"Now, in this Daughter of Heaven we had to make palanquins and thrones, and garden ornaments, and lanterns, and well, I don't believe any play ever called for so many properties before. When they give me the specifications for the palanquins, for instance, they describe them in a general way—palanquins for courtiers to hold two people, flossy, silk curtains, highly ornamental, etc. But hand those specifications to a carpenter, and he would scratch his head for a long time before he could build a palanquin.

"When you jump into a foreign country your troubles are doubled. You can't drop into some old second-hand store and pick up your junk and paint it over, as you can for a rustic drama. And every show is different. We have hardly finished with The Daughter of Heaven and now we must start on Madame Simone's new play—all Louis XV. properties. That means more trips to the libraries. I believe if I could live long enough and keep on working here, in time I could wake up in any country at almost any period of its history, and with one squint at its scenery I'd know where I was."

Charlie Hennion's work isn't so interesting to the outsider, though it is on a larger scale. Moore furnishes the houses that Charlie Hennion builds. They meet the same difficulties and solve them together. But Bennie Bierwald is different. Watch him grin as he tells about it:

"My job is to keep moving. Working with the lights and effects you've got to get new results all the time in spectacles. Last year we had the sandstorm, and the star effect and sunrise on the desert. This year we have the river by moonlight, and the battle scene and the funeral pyre.

"Last year we sprung some new effects. The firm called in an expert, and he told us the things we couldn't do. He thought we couldn't make the moon come up, but she came. This year we didn't have any outside expert.

"I guess the best thing we've done is this fire effect—the burning of the funeral pyre with bodies on it. It satisfied me when a green fireman on the stage grabbed a fire extinguisher and rushed across to play it on the pyre."

In his modest way he overlooked the thrilling scaffold scene at the Great Gate of Pekin where the executioner's sword falls with such ominous regularity.

"Some time I want to dope out a lot of effects, and get somebody to write a play around them. It would be 'some' play."

THREE WIZARDS OF STAGE ILLUSION.

They Have Helped to Make "The Daughter of Heaven" a Great Spectacle.

Benjamin Bierwald, Head Electrician. William Moore, Master of Properties. Charles Hennion, Chief Mechanic.

DEATH TO THE OLD GUARD

MANAGER TYLER DECLARES THAT TASTE AND INTELLIGENCE IN NEW YORK THEATERS HAVE GONE BACK TO A STATE OUR GRANDFATHERS WOULD HAVE BEEN ASHAMED OF

[Nothing in a long time has created such a profound sensation in theatrical circles as the action of Mr. Tyler in excluding the professional first nighters from Wallack's Theater when The New Sin was produced. His attitude on this subject is so unique that THE MIRROR *herewith reprints in part a statement given by Mr. Tyler to the New York "Times."*—ED.]

I KNOW, and so do all the rest of us, that something has to be done. This business of producing plays is mighty badly in need of help, and it's every man's duty to do something. All of us have sat around and talked a lot, and none of us has really put his shoulder to the wheel.

I don't know whether this experiment of mine will succeed or not. I see no reason why it should not—that is to say, there is no reason why it should not make a good start. I am not doing all this for the sake of one audience. I want to get the intelligent people of New York into the habit of going to the theater. This is one way to get them started. At least, you understand, that is my honest opinion. I may never do it again—I do not know—but if I don't, it will not be because it wasn't a good scheme. Something will have turned up to show me that it is not feasible, just at this time.

What needs changing in New York is the kind and character of our audiences, especially those known in the vernacular as "regular first-nighters." Every manager has had the same experience as mine—he has sat at the first performance of his piece and seen these "first-nighters" go into peals of mirth over the obvious, and let the delicately turned phrase or the brilliant, subtle situation go right over their heads.

They simply don't know anything about the values of plays or acting. The old seltzer-bottle stuff pleases them to death. While that's going on they pay attention. The rest of the time they spend gazing around the theater, asking where's So-and-so, or So-and-so, and wondering who's that new fellow over by So-and-so. Mind you, I do not say that this is true of everybody who ever goes to a regular "first night." I simply claim that this describes the man who prides himself on seeing the first performance of every play in New York.

And to cap the climax, these "regulars" not only have no intelligence, they have no "class." You know what I mean—you look over any first-night audience, and, omitting any consideration of their faces, how are they dressed? About one-third of them in evening clothes, perhaps, but no more.

Now, I am not saying that everybody who wants to see a play should wear evening clothes to the theater. But I do think that a man who makes it his boasted profession to be a "first-nighter" and aspires to be known as such, should take the trouble to dress himself suitably.

If I can have brains in my theater, I do not care what kind of clothes are under them. Let them dress how they please. They have earned the right to. It's the man who has no brains who ought at least to make himself agreeable to look at.

I want to get away from all that a New York "first-night" stands for.

I want to rid my theaters of the men who are swayed by personal prejudice and personal animosities. The people you find now at first performances have been at the game for a long, long time. They know the personalities of the actors, and of the managers. You can hardly find one of them who isn't on speaking terms with the manager, the star, or the author of whatever play they are seeing. They like this man, they dislike the other, and by that feeling is their judgment made. They never pay the faintest attention to the values of the play, or the subtleties of the acting.

Let an actor give a scene intelligently, and in order to convey the sense of the piece to his audience, and he is a rank failure with the "regulars." He has

(*Continued on page* 7.)

THE FIRST NIGHTER

"THE POINT OF VIEW."

By Jules Eckert Goodman. Forty-eighth Street Theater, Friday afternoon, Oct. 25. Produced by William A. Brady.

Frances Lawton	Lucile Watson
Miss Prentice	Grace Griswold
Polly Gasford	Madge Kennedy
Myra Dimsley	Emily Stevens
Katie	May Malloy
Robert Lawton	Howard Estabrook
Howard Trennery	William Morris
Stephen Wright	Robert Kelly

I am delighted that there was such vast amount of good feeling over The Point of View, produced at a trial performance the other afternoon by Mr. Brady, for the critics with few exceptions praised what to me was a very commonplace drama beautifully acted.

The author displays a good deal of skill in handling material that was no longer new when The Two Orphans appeared. In this case, too, a couple of young girls come to town from the provinces—somewhere up in York State—and one of them falls into evil ways in the great metropolis.

To be sure, we have no sympathetic scissor-grinder, no drunken Mother Frochard, no brutal Jacques and no chivalrous marquis. But elementarily the conditions are very like. For Myra Dimsley, leaving her little country home, falls a prey to the amours of a young light-o'-love, and pays the penalty.

She is taken out of a hospital by the rich and charitable Miss Lawton, who appears to be a slum worker, and hardly installed in comfort, comes face to face with her betrayer who is the benevolent Miss Lawton's own brother.

A good deal of modern sex philosophy is introduced, which wouldn't sound well in D'Ennery's old melodrama. Of course, though engaged to another girl, he is willing to make amends by marrying Myra, justifying his wrong on the plea that Myra had disappeared and left no trace behind. But Myra doesn't want to be anybody's second choice, and takes her departure without notifying her protectress of her whereabouts or enlightening her as to the cause.

Now enters on the scene a modern Chevalier de Vaudray in the person of Stephen Wright, who has always loved Myra, and come down from the up-State village to press his suit. He finds Myra in a little flat and hears from her own lips the story of her betrayal.

The wrong done the girl he loves inspires him with a desire to avenge her injury—only Myra won't tell the name of her seducer.

But by the long arm of coincidence, worked through Myra's friend, Polly Gasford, Young Lawton appears on the scene at that juncture to press her again to marry him, and confronts her avenger, the chivalrous Stephen. There would be blood shed, no doubt, but for Myra's energetic intercession. She sends Lawton about his business, and ultimately, seeing Stephen's nobility of character revealed in his offer to take her as she is, the girl is restored to the man who really loves her.

This is rather a commonplace story; but the situations are well contrived, and it is delightfully acted; and there is this to be added, that it is saved from failure by the remarkable acting of Emily Stevens.

In the part of Myra she displayed a degree of ability as an emotional actress which gives her an enviable rank in that category. In her portrayal of the weepy heroine she dominated every situation without a discord. There were formerly always a good many of Mrs. Fiske's peculiarities in her work, which betrayed the inspiration of her efforts. But she has almost completely outgrown them, or else has converted them into elements of a method of her own. As she could have copied no better model, she is developing into an actress of decided power and personality. Taken in connection with her ability in comedy, there is no telling what she will ultimately achieve in the way of fame.

The cast, in part recruited from Little Miss Brown and Little Women, was probably the best that could have been selected by Mr. Brady. Grace Griswold was immense in an eccentric scene showing her under a strong overdose of strong tea, as the blue stocking Miss Prentice; Polly Gasford was ideally acted by Madge Kennedy, and Lucile Watson played the rich Miss Lawton with an impressive individuality of manner, voice and method. William Morris has only a minor role as the persistent wooer of Miss Lawton, but he filled out the frame of the picture with nice, playful details, while Robert Kelly played the manly and devoted Stephen with sympathetic interest in a key of wholesome sincerity. Howard Estabrook, as the cause of all the trouble, is an intelligent young actor, but has need to study his enunciation, which is somewhat lacking in the purity of the West Side. May Malloy was periodically amusing as the Irish maid, but inclined to overdo a good thing.

The play goes into Daly's next Monday evening for an indefinite time.

"THE LADY OF THE SLIPPER."

Book by Anne Caldwell and Lawrence McCarty. Lyrics by James O'Dea. Music by Victor Herbert; Staged by R. H. Burnside. Globe Theater, Oct. 28, Charles Dillingham, Producer.

The Crown Prince Maximilian	Douglas Stevenson
Prince Ulrich	Eugene Revere
Captain Ladislaw	James G. Beaney
Baron von Nix	Charles Mason
Atsel	Vernon Castle
Mouser	David Abrahams
Albrecht	Samuel Burbank
Louis	Harold Russell
Joseph	Edgar L. Hay
Matthias	Ed. Randall
Punks	David C. Montgomery
Spooks	Fred A. Stone
Cinderella	Elsie Janis
Dollbabia	Lillian Lee
Freakette	Queenie Vassar
Romneya	Allene Crater
The Fairy Godmother	Vivian Rushmore
Valerie	Peggy Wood
Sophia	Florence Williams
Irma	Edna Bates
Clara	Helen Falconer
Ludovica	Gladys Zell
Maida	Lillian Rice
Gretchen	Angie Wetmers
Premiere Danseuse	Lydia Lopoukowa

The triple alliance of Montgomery and Stone and Elsie Janis was victorious all along the line in The Lady of the Slipper, and a packed house greeted the three favorites with every mark of affectionate demonstration.

To the happy result of the evening Victor Herbert contributed not a little, and when all four were called to the footlights after the second act, it was hard to tell just who came in for most of the enthusiasm. Mr. Herbert was so happy that he tried to make a speech. But his music was much more eloquent than his words, as the specialties of the triple constellation said more than either one of them, or all three collectively, was able to formulate into a speech of thanksgiving. It was a regular jubilee, commemorative of a signally successful performance.

The Lady of the Slipper is no other than our old friend of fairy lore, Cinderella, with Miss Janis in the role of the young lady who loses her slipper and her heart to Prince Charming in the person of the Crown Prince Maximilian. The old story however is told in a new way and with many novel effects, the most impressive of which is Cinderella on her way to the ball in a chariot drawn by six ponies at full gallop. This is the principle of the chariot race under a new aspect, forming the second scene of the first act.

Mr. Dillingham has given Broadway one of the most artistic productions of a musical comedy ever undertaken, and the best medium for the display of the interesting specialties of the two comedians which they have had since The Wizard of Oz. The audience was particularly delighted to see them make their re-entree in two characters which in makeup bear a close resemblance to the familiar scarecrow and the tin man. But in the course of the evening they undergo three or four transformations, appearing alternately as two liveried lackeys, the Crown Prince and his brother, and as white-faced clowns. Stone also introduced several new specialties, and together with his partner and Miss Janis appeared in a number of characteristic songs and dances.

Miss Janis fairly divided the interest with them, and first as poor Cinderella, later as the fair princess at the ball in regal splendor, and finally in her charming imitations in the last act scored one of the most substantial hits of the performance.

The production is on a gorgeous scale. Good use is made of the chorus and ballet, with a special feature by Lydia Lapoukowa as premiere danseuse, in a scene which was musically and otherwise artistically exquisite and a credit to the composer and the dancer.

The entire performance is marked by an air of refinement and good taste, well in keeping with the bright music which Mr. Herbert has contributed. There is a seductive waltz, danced by the prince and Cinderella, which is recurrent through the performance; an exquisite ballet, danced by the premiere and her coryphees, and several numbers which bear repeated hearings. The whole is characterized by a lively tempo of dash and go.

It is really a fairy opera with modern improvements. Several effective trick scenes are introduced, which are interesting even if they are no longer new. Of course, the whole story is pitched in a comedy key, and besides the principals, Queenie Vassar and Lillian Lee contribute to the humor in the two eccentric roles of Cinderella's jealous sisters, as well as David Abrahams playing the role of Mouser, a performing cat, Charles Mason as Cinderella's father, and Vernon Castle as his acrobatic secretary.

It is entirely probable that The Lady of the Slipper will remain at the Globe for the remainder of the season.

"THE BLINDNESS OF VIRTUE."

A play in four acts by Cosmo Hamilton. Produced by William Morris, Thirty-ninth Street Theater, Oct. 28.

The Rev. Harry Pemberton	A. Holmes-Gore
Helen Pemberton	Lena Halliday
Effie	Doris Lytton
Cookie	Pollie Emery
Mrs. Lemmins	Louie Emery
Fred Collins	A. Hamilton-Gibbs
Mary Ann	Madge Murray
The Hon. Archibald Graham	Basil Hallam

The Blindness of Virtue is an interesting argument for education of children by parents in vital facts of their physical lives. Cosmo Hamilton does not display any new views on a subject which the *Ladies Home Journal* and other publications have made familiar, but his own interpretation for the stage is evidently sincere, and deserves serious consideration. It is extremely well presented by a company of English players.

Mr. Hamilton has chosen the situation of a vicar's family in a quiet parish, the danger that threatens the daughter of the house through ignorance, and her escape through force of circumstances. That allows for an ending with platitudes, and the author appears to revel in it as if he, with the parents, is thankful for safety at last; but beneath all the conventionality there is much of truth. The audience on Monday evening was thoroughly convinced, applauding a most pointed statement of the question as seen by Mr. Hamilton, but whether he will convince those who differ with him more radically is another matter. At any rate there is an opportunity for the press department to secure space in home magazines.

Our own criticism of Mr. Hamilton is that he has allowed his opinions to prevent him from building a play thoroughly. He might observe how Alfred Sutro has treated another timely subject, suffrage, without interfering with the action of a bright comedy. It would be worth while for Mr. Hamilton to eradicate "talkiness" for he really is a clever writer, and his characters are distinctly well drawn. He has that other necessary gift, also, of being entertaining.

This play is hurt by a weak fourth act, the first half of which is unecessary, and the last half trite. Much of the first act, too, is slow, and yet the whole play lasts for only a little more than two hours.

At the beginning of the action, Effie Pemberton is a lonely girl of seventeen, discontented in the quiet home of her father, the vicar. He and her mother are too busy with church work to notice how restless she is until she tells them. The situation is saved by the arrival of the Hon. Archibald Graham, a young man of twenty-two, sent down by his father from the city to be tutored. Archibald's reputation as a "wild one" has preceded him, but he lives quietly and happily at the vicarage when he finds that he is trusted. The vicar, rich enough in kindness to have stepped out of "The Deserted Village," is saddened by the fall of a girl in his parish, and makes his wife promise to open Effie's eyes to the facts of life. Two mornings later the girl runs into Archibald's bedroom, innocently enough, but she is discovered there by her father, who accuses Archibald. It is revealed that Effie's mother did not tell her, but after appearances are removed, and the parents learn that no harm was done, the reconciliation is complete.

Where Mr. Hamilton failed to make this thin story thoroughly convincing, actors of unusual ability supplied their talents as bridges. A. Holmes-Gore as the vicar, Basil Hallam as Archibald, and Doris Lytton as Effie, added three more notable characterizations to this season's unusaul number. Pollie Emery gave unique touches to an odd maid, and Louie Emery and Madge Murray were much above the average. Lena

Halliday failed to convince as the vicar's wife, but that was the weakest character in the play as it was written, and remarkable acting would be needed to lift it to the level of the remainder.

"MY INDIAN LOVE."

A new four-act play, My Indian Love, by Charles E. Blaney and J. H. Shepard, was first presented at the Metropolis Theater last week by Cecil Spooner and her stock company. It told of the love of a daughter of a governor of New Amsterdam for a young Indian chief. Relatives of each objected strenuously to the union of the couple, but true love finally triumphed and everything ended most happily. It was a pretty play, most picturesque and uncommonly well acted. Miss Spooner charmed everyone as the girl who declined to be bereft of her red-skinned sweetheart, and Rowden Hall was most successful as the Indian himself. Others in the all-around excellent cast were Howard Lang, Philip Leigh, Hal Clarendon, James J. Flanagan, Julien Barton, Warren Catterlin, Frederic Clayton, Kenneth Clarendon, Al. Henderson, A. O. Hun, Harry Mason, Marquita Dwight, Retta Villers, and Violet Holliday. This week, The Easiest Way.

CENTURY CLUB GIVES "NATHAN THE WISE."

At the first social meeting this season of the Century Theater Club, held at the Hotel Astor last Friday afternoon, a spirited performance of Lessing's dramatic poef, Nathan the Wise, was given in full costume by the Howard Kyle Players. This is the first time this drama has been given in English on any American stage. Mrs. August Dryer, president of the club, welcomed the guests and members, following which Mrs. Washington Mann gave a complete and interesting outline of the newplays and musical comedies to be given during the season. Among the more prominent guests were: Arthur Brisbane, Virginia Gildersleeve, Dean of Barnard College; Florence Weir Gibson, Clayton Hamilton, Professor Brander Mathews, Amelia Bingham, William A. Brady, A. C. Delamater, Professor James C. Egbert, and Daniel Frohman.

"THE GIRL."

A one-act comedy by Edward Peple. Produced under the direction of John W. Rumsey and Edgar MacGregor at Keith's Union Square Theater, Oct. 14.

The Man ..... Hall McAllister
The Boy ..... Albert Latscha
The Servant ..... Cyril Young

Whatever else may be said of The Girl, there is no denying that it has intense interest of the kind that makes one grip one's chair. A man of the world has invited a younger rival to his rooms. He tries to bully him out of a love affair with a girl whom he also loves, and when he fails in bullying, makes a cool offer of $10,000 to get out of town. That rejected, he offers a choice of revolvers, and forces the young man into a duel. With a trembling servant afraid to give the signal there is grim humor for a few moments, then the shots, the study lamp crashes, and the man of the world falls. The younger man is off with the roll of bills and the servant. The curtain drops to indicate a lapse of six hours, and it is day. Over the transom comes the servant to discover that his master was only feigning death. He had given the young man blank cartridges, and he himself had shot the light out to cover the deception. It was all an elaborate scheme to frighten the young man out of town, and according to the servant's testimony, it succeeded admirably. Jocularly the man refers to the girl, only to learn that she has gone, too. It is a surprise, but it comes so abruptly at the fall of the curtain as to be almost "smart." It gives one a feeling that there would be no pleasure in seeing the playlet twice, and if one knows the plot ahead of time, there is no fun at all.

Hall McAllister is perhaps a trifle heavy and melodramatic, but he convinces most of the time, and Cyril Young as the servant gives an individual portrayal, but Albert Latscha is somewhat unfinished as the young man.

"A COMEDY FOR WIVES."

A comedietta by Owen Johnson. Produced by Arnold Daly at Hammerstein's Victoria Theater, Oct. 14.

Jack Lightbody ..... Arnold Daly
Jim De Gollyer ..... Charles Laite
Mrs. Lightbody ..... Louise de Rigney

Suspense which the programme defeats is really not suspense after all, as Arnold Daly's new sketch proves. Owen Johnson displays in it some of the cleverness which has won success for him in novels and short stories, sketching the main character brilliantly. He pictures him on the evening when "wifie" has run off, leaving a good-bye, God-bless-you note. There is despondency which his friend cannot cure for several minutes until he reminds him of the pleasures of bachelorhood. Bit by bit the confession comes out then that Jack, the husband, has never been happy during his six years of married life. On the strength of highballs they plan a holiday and execute a war dance.

But all the time there is the name of Mrs. Lightbody on the programme, and it is only a question what minute she will come in. She comes, beautiful and independent as ever, and Jack is a mere husband again. O. Henry has written delightful short stories with no more theme than this, and Owen Johnson can write short stories himself, but fiction is not bothered with a programme.

Mr. Daly was thoroughly satisfactory as the husband, and he had capable support from Charles Laite. Louise de Rigney had only to show herself, which she did, to the satisfaction of our artistic sense.

"PUSS IN BOOTS."

A miniature musical comedy, written as an English pantomime by Jean Bedini, American book by Frank Kennedy, lyrics by William J. McKenna, and music by B. A. Rolfe. Produced by B. A. Rolfe at Proctor's Fifth Avenue Theater Oct. 21, and played for two weeks.

King Rumphis ..... Will J. Kennedy
Godfrey ..... Charles A. Pusey
Wanda Mann ..... Fred Wilson
The Cat ..... David Abrahams, Jr.
Colin ..... Gertrude Taylor
Princess Gwendolin ..... Lena Mason
Fairy Queen ..... Raphaella Ottiano

What possibilities the legend of Puss in Boots had for miniature operetta were missed by the producers of this version. They evolved a series of four scenes, including two before a "drop," and gathered in a chorus, but the general effect is tiresome. Colin, the miller's son, is promised success in love by the fairy princess, and his faithful Puss is promised understanding. On the village green they find a king and his daughter disguised as gypsies, and Colin falls in love with the daughter, Princess Gwendolin. He follows her back into the castle, and is about to win his suit when the king discovers his true rank. Colin then performs a service for the king and overcomes all objections. Quite the best work was done by Lena Mason as Princess Gwendolin. Will J. Kennedy played the role of King Rumphis as broad burlesque, but gained nothing by cheapening his work.

"THE CONCEALED BED."

A Scottish sketch by Graham Moffat. Presented by Graham Moffat's Players, Union Square Theater Oct. 21.

Mrs. Dewar ..... Helen MacDonald
Madge Dewar ..... Janet Gardner
Miss Clavers ..... Bessie MacDonald
Bob Dewar ..... Andrew Clyde
Norman Blair ..... Stuart Black

Like other comedies by Graham Moffat, The Concealed Bed is most delightful when the author is playing with his characters. The companies selected for his plays, also, appear to enjoy those little touches which give sharp turns to the characters. The plot in this case is slightly more farcical than in any of the Moffat comedies seen here before. Norman Blair, a "teetotaler" and "rising hope," wakes in the morning to find himself in the tenement rooms of his sweetheart's family, but since this is Scottish, and not French, there are no questionable morals. The evening before he had plunged into a carousal with her brother merely because she quarreled with him. She and her mother had gone off on a visit for several days. They return unexpectedly on this morning, and he retires quickly to a concealed bed, leaving whiskey bottles on the table. Much of the fun centers around his efforts to get away, but the best writing is done in delineation of the family members quarreling. Peace is in sight when Madge, the daughter, turns out a gossiping neighbor, and just then the "teetotaler" is discovered. He is forgiven, and every one is happy. The acting is remarkably well done, from the quieter comedy of the mother to the harum-scarum humors of Bob.

"AND THEY LIVED HAPPY EVER AFTER."

A novelty translated from the German by Philip Bartholomae. Produced by the Bartholomae-Miles-Peebles Company at Union Square Theater Oct. 21.

Arthur Penwriter ..... Conrad Cantzen
Reginald Vandergould ..... Clay Clement, Jr.
Mrs. Vandergould ..... Helen DuBois
Dave ..... Fred R. Dix
Mrs. Vandergould, Jr. ..... Frances Shannon
Percy Goodchaser ..... James Mace

The man not mentioned on the programme in connection with the sketch, And They Lived Happy Ever After, is the man who evidently deserves the credit. The "novelty" of the sketch is its root idea, and no translator should blot out the source by any such phrase as "from the German." A successful novelist sits in his study reading over the last chapter before he sends his "best seller" to the publisher. As he reads the characters enter one by one, and go through a burlesque of the actions mentioned in his book. The performance is amusing at first as a clever adaptation for the stage of an idea used in humorous weeklies, taking stock fiction phrases literally, but there is too much of it in this sketch. The actors showed a limited ability at pantomimic burlesque, and Conrad Cantzen, who is said to be the real author, reads well.

GEORGINE VON NEUENDORFF STRICKEN.

Distinguished German Actress Now in Critical State at German Hospital.

Georgine von Neuendorff, the well-known German actress, was stricken with apoplexy immediately following the descent of the curtain on the first act of The Five Frankforters at the Irving Place Theater last Saturday evening, and was removed to the German Hospital at 77th Street and Lexington Avenue Hardly had the act ended when Madame Neuendorff swooned. It was found necessary to have a substitute finish her part of the performance. Inquiries at the German Hospital disclosed the fact that Madame Neuendorff is slowly improving, although she will be confined indefinitely.

Madame Neuendorff has had over thirty years experience in this country. She is the widow of the musical conducter, Adolph Neuendorff, and first came to this country from Germany when her husband was the manager of the Germania Theater in Fourteenth Street. She appeared there as a "singing juvenile." Afterward she sang in light and grand opera. She appeared under the Grau management in the Metropolitan Opera House. Her particular fame was associated with the interpretation of leading Wagnerian roles, which she sang in Vienna and Berlin as well as in this country. She gave up her operatic career some years ago after the death of her husband, and for the last six years has been playing "grand dames" with German dramatic companies in the Irving Place and New German theaters.

GLENMORE DAVIS AGAIN A CRITIC.

Glenmore Davis, formerly dramatic editor of the New York *Evening Globe* and recently press representative for A. H. Woods, has been appointed dramatic editor of the New York *Press*, succeeding J. A. Garrison. The *Press*, which has recently been acquired by Munsey, will broaden out in the dramatic field by adding a four-page theatrical supplement to its Sunday edition. Mr. Davis took charge on Monday, his first review being that of The Lady of the Slipper.

DEATH TO THE OLD GUARD.

(*Continued from page 5.*)

to make a lot of noise to suit them, and if he roars loudly enough he earns his fame, and what the author meant never troubles anybody. Nobody ever knows it. All this isn't fair to the actor, or the author, or the producing manager. The actor gets into bad habits, the author is lost in the shuffle, and the manager is discredited with discerning people.

When a man has been producing plays as long as I have, his opinion ought to be worth something, even if the "something" isn't much. And when I undertake to produce a play that I consider is full of substance, with values appreciable only by intelligent people, I ought to be able to find enough discriminating men and women to make it a success.

Well, when I realized that The New Sin was that kind of a play, I began to wonder what would be the verdict on it. And I suddenly realized that that piece of work would have to stand or fall by the pronouncement of a lot of inflated, self-constituted critics who knew nothing at all about plays or acting. I saw myself in the position of a man who was taking a high-class product to a low-class market.

Do you remember the story of the college professor, who, when he was about to dismiss his class, restless and hurrying away, stopped them with: "Wait a minute, gentlemen, I have a few more pearls to cast?"

Well, while I was in that depressing state of mind I suddenly remembered the old audiences I used to see at the Empire, and at Wallack's, and Daly's. They were a delightful sight, I can assure you. They listened to the play, and their taste was fresh, uncontaminated with personal affiliations, and unlimited by what Miss So-and-so had done last year, or Mr. Such-and-such had failed to do the year before. You could make an appeal straight to their hearts and to their brains, and it was answered.

The mere question of taste alone, let alone intellect, has gone back, in the American theaters, to a state that our grandfathers would have been ashamed of. Why can't somebody bring it back? Why do we all sit about twirling our thumbs, and glooming over the sorry pass we've come to? Let somebody get to work.

Every one of us gets to the point where he realizes that there is more to life than running up a bankroll, and then he begins to play in "the big game." He does things that even threaten the bankroll. I have taken some risks in this move of mine. I have alienated people, and hurt some of my friends, and laid myself open to criticism. Those are all the penalties of the "big game," but—it interests me.

THE MATINEE GIRL

FAREWELL, Mabel Hite! And thanks to you! Thanks and godspeed always to those who by clean mirth and cleverness have made us laugh, and this Mabel Hite did.

It was but a few days ago that she was "rooting" at a ball game, and laughing and making others laugh. The maker of genuine laughter blesses herself and others.

The eccentric young comedienne was of large, generous soul. She used to give parties to her chorus, and link arms with the humble human back drops while she was starring. She noted cleverness in those who supported her in her last appearance in vaudeville. "I'm going to take care of you," she said, cheerfully, to a beginner on the boards, who, with hundred of others, wholeheartedly mourns her.

She was a good daughter, a good wife, a good friend. "A girl who has a mother and husband like mine, needn't fear anything," she said to me, and she didn't fear anything, "not even a benefit as we get old, for we're saving and investing against that time." She feared not even death. She believed to the end that He was far down the half-century path for her.

Farewell and godspeed you, Mabel Hite!

Yes, dear inquirer, Little Women on the stage is a tear drawer. Men, women, and children wept openly and unashamed at the death of little Beth. I never saw a performance afloat on so much salt water.

A clergyman at Dobbs Ferry is the present owner of a bull terrier named "Taxi," that has a far more romantic history than most bull terriers. "Taxi," black, merry-eyed, cockeared; and with a snow-white splash on his canine breast, worked his dazed way out of a basket of flowers sent by Richard Harding Davis to Bessie McCoy on the opening night of The Echo. He was so named because he protested in his ignorant puppyhood against going home in a taxicab. No, Impertinence, the Dobbs Ferry clergyman did not receive "Taxi" as a wedding fee. The puppy had a wicked habit of killing chickens, and for this crime was banished from the Davis estate at Mount Kisco.

The usual mixing of relationships by scribes is beginning "On the Road." A reviewer says of Agnes Miller, who is traveling under the chaperonage of her mother, Bijou Heron Miller, as a member of Chauncey Olcott's company in The Isle o' Dreams: "Mr. Olcott is supported by an exceptionally strong company, which includes Agnes Heron Miller, a niece of Henry B. Miller, and a young woman of readily apparent talent."

Mrs. Mary Sedley Smith (Mrs. Sol Smith), known to audiences as an admirable actress at eighty-three, and to her country wide coterie of acquaintance as an entertaining conversationalist and stinging wit, is to the small inner circle a picturesque figure as a fond mother. She told me about her son, Sedley Brown's playlet, The Home Plate, with more pride than she ever recounted any of her own early triumphs.

Mrs. A. M. Palmer announces the annual breakfast of the Rainy Day Club for Nov. 6.

Tully Marshall, having bought from the Henry B. Harris estate the full, all rights, too, of his wife, Marian Fairfax's play, The Talker, has become the star of the production, and as actor-manager will take it to San Francisco, his birthplace, where he has not played for seven years.

"The boys out there, old schoolmates and playmates and comrades in devilment, have asked me to come out, and promised all kinds of things," he said, as he departed for his tour, "and now they'll have to make good."

Marian Fairfax went to Boston last week to give The Talker a farewell brushing and patting, as mothers do when they send their offspring forth on a neighborhood call. She is at Pineygarth, Shoreham, closing the house and giving a final burnishing to her new play.

Forrest Huff, who is singing in The Merry Countess, and his wife, have picked up the gauntlet Bessie Clayton flung down concerning happy marriages among stage folk. Miss Clayton listed that state with the impossibilities. Mr. and Mrs. Huff assert that Miss Clayton is mistaken.

They place an "if" at the beginning of their statement. "If the couple play in the same company," is the preliminary duo. Nine years ago they were married, and Mr. Huff said he had to borrow $100 for the marriage fee and expenses. The clergyman who performed the ceremony, in sympathy with the youthful pair, handed back the wedding fee of $10, believing they needed it more than he did. Now, I am told, the Huffs own a place on Long Island, a cosy apartment in town, and stocks and bonds. This, Mr. Huff concedes, is due to the fact that Mrs. Huff collects the pay envelopes for both, giving back to him carfare and the price of cigars that are, by her feminine standards, "good enough."

"If I were a bachelor I wouldn't have a cent and would be in debt," he says, cheerfully, exhibiting a photograph of the Huff baby, which both parents declare is a small expense and a big asset.

THE MATINEE GIRL.

H. J. WEST AND AMELIA GARDNER WEST,
At Gap of Dunloe, Killarney, Ireland.

THE CALL BOY

THE "MOVIE" MAID.

I've seen her as a princess,
  I've seen her as a queen,
And then again a duchess
  In most impressive scene;
Also she's been an Injun,
  A working girl, a tramp,
Hopeless wreck, an heiress, too,
  An idiot, a scamp.

I've seen her in the Far East,
  And on the Western plains,
I've seen her out in Cathay,
  And here with gory stains;
I've seen her wild emotions,
  And then, in passions tense,
Her weeping, sighing, laughter,
  Have often been immense.

And so I've learned to love her
  Though we have never met,
But all the time I own up
  That she's my one best bet;
Perhaps I'll never meet her—
  Mayhap I'm not her grade—
I've only seen her photoed—
  My motion picture maid.

READING my recent chronicle of the strange adventure of Treasurer Ray West, of the Chicago Olympic, with a rural editor, Charles H. Cline contributes this of his own experience. An Uncle Tom's Cabin company, he tells, was to play at the town hall, Sacket's Harbor, N. Y., up on Lake Ontario, and a young woman had become possessed of a pass. Being ill and therefore unable to attend when the performance occurred, she started out in search of the house treasurer the next morning to have the par value of the ticket refunded. Failing to locate him, she stopped in the village grocery and told her troubles to the proprietor, a good-natured fellow, who sympathized with her, and, being a friend of the treasurer, offered to advance the price of the ticket, 10 cents, and run the risk of recouping from the treasurer. The young lady was delighted, and decided to take two rolls of toilet paper in preference to the dime.

The grocer collected his dime from the treasurer, making a profit of 4 cents. In the meantime the company had left town, and the treasurer was out the dime. Which might be described as an instance of papering the house.

Kathryn Osterman, entertaining in vaudeville with Louis Simon in A Persian Garden, is solicitous for the welfare of her female admirers whom she wishes to see beautiful as well as healthful. Therefore she has issued some valuable tips for the maintenance of loveliness. Nine of the ten seem to be in accord with most accepted notions of propriety and ethics, but the tenth is rather startling. It says: "Don't wear tight shoes or clothes." While there is probably no doubt that a merciful Providence never intended us to wear anything whatever, there are existent police regulations which would seem to prohibit fulfilment of Miss Osterman's extremely interesting prescription.

And then there is Marie Tempest, who may not have read Miss Osterman's advice, but who is out with a pronouncement that dresses henceforth, "will be tighter under the draperies; there will be no foundations save those a woman's own true figure provides; everything will be transparencies. I do not know what we women are going to do with such unsubstantial clothing."

Apparently life is going to be worth living yet. Let us be prepared for the best.

The other night the ever recurrent argument about "types" came up. It occurred to my mind to mention an unusual instance of one who fitted in better than she knew. Emily Wakeman landed in town some years ago, after all sorts of a success with Walter E. Perkins in My Friend from India, and was engaged by the late Jacob Litt for a character part in Caleb West. The day before rehearsals were called at the old Manhattan Theater, she slipped on the ice and injured a hip so that she could walk only by aid of a cane. When she reported for the initial rehearsal, Miss Wakeman got to the theater with the cane, and left this helpful article with the doorman, figuring that she could bluff through the rehearsal somehow without betraying a limp. She got by the performance all right, and flattered herself that no one had noticed her limp. After the rehearsal, the stage-manager hunted her up.

"Where did you get the idea of limping through your part?" said he. "It isn't in the manuscript."

"I know it isn't," she replied, being fairly well scared. "But I didn't think you'd notice it."

"Oh, I noticed it all right," he replied. "And I want you to keep in that limp. It makes a character."

And so Miss Wakeman had to keep on limping through the whole engagement.

THE CALLBOY.

PERSONAL

DE FORREST.—When a half dozen more or less prominent playwrights, including Rachel Crothers, Channing Pollock, and Margaret Mayo, scouted the suggestion of Jessie Bonstelle to convert Louise M. Alcott's novel, "Little Women," into a play, Marian De Forrest, full of enthusiasm for the story, consented to undertake the task. She was then a dramatic critic in Buffalo, where Miss Bonstelle had

MARIAN DE FORREST,
Author of Dramatic Version of "Little Women."

played several seasons in stock. The work was undertaken with grave hesitation, but the result put to shame the judgment of more experienced dramatists. It is said that she rewrote the draft of the play but one and a half times.

HUFF.—Fritzie Von Busing and Forrest Huff, who are now singing two of the leading roles at the Casino under the management of the Messrs. Shubert, last week, celebrated their ninth wedding anniversary. These two singers enjoy the reputation of practically never having played an engagement apart in all the nine years of their married life, and have never been separated more than four weeks during that time.

GADSKI.—Madame Johanna Gadski, the soprano, has bought a site for a home in San Diego, Cal., which she expects to occupy in 1915. Many stars are located in that vicinity.

REHAN.—After an eighteen months' visit in England, Ada Rehan has returned to this country on her favorite steamer the *Philadelphia*. There were 102 members of a French opera company also aboard, so Miss Rehan had plenty of society.

HERBERT OPERETTA IN FEBRUARY.

Plans now are to produce the Victor Herbert operetta in which Christie MacDonald is to be starred in February. Mr. Herbert journeyed to Syracuse one day last week when Miss MacDonald was there with The Spring Maid, heard her sing, and spent most of the day talking over the new operetta. He came back and resumed work, promising that his part would be done by January. Louis F. Werba said that Miss MacDonald would continue in The Spring Maid until after the week of New Year's Day. She will then begin rehearsals on the Victor Herbert operetta, and within five weeks from that time everything will probably be ready.

"THE RED MILL" AT THE ACADEMY.

William Fox's permanent company opened a revival of Henry Blossom and Victor Herbert's two-act musical comedy, The Red Mill, at the Academy of Music last week. Montgomery and Stone's old roles were taken by Neil McNeil and Walter S. Wills; Stella Tracy played Tina, Sadie Kirby appeared as the Burgomaster's sister, and Florence Quinn as Gretchen. The other principal roles were taken by John B. Simpson, Charles Dox, Dave L. Don, William Naughton, Maurice Lavigne, Louis Dean, and Edmace de Dreux.

A GIFTED ACTOR.

A Scrape o' the Pen, by Graham Moffat, at Joe Weber's Theater, has brought a Scotch actor new to this country, in J. Carl Lyle, who appears in the part of Mattha Inglis, father of the scrape grace o' a son, who comes into the last act to act his usual selfish part, but is shamed into turning over a new leaf by the nobility of his father and mother.

Carl Lyle, known off the stage as John Carlisle, is a relative of the late Thomas Carlyle, and on his mother's side is related to Sir David Wilkie, the great Scotch painter. Mr. Lyle was a schoolmate of J. Massie Rhind, the sculptor. They were boys together in Edinburgh. Later Mr. Lyle went to Heidelberg, and was a classmate of William C. Heppenheimer, president of the New Jersey Trust Company. He spent last week-end with Mr. Heppenheimer on his yacht.

Mr. Lyle is an actor of wide experience and versatility, and is another illustration of the society and club man who becomes a successful Thespian. In Edinburgh, his home town, he was a prominent club man and society leader, who has always been interested in the drama.

For years, before becoming a professional, he was an amateur actor, as well as a writer and producer of plays. He was one of the cleverest of the amateurs in the Byron Dramatic Club of Edinburgh. While at Heidelberg he put on several plays.

Some of his earlier engagements were in Partners for Life, Timothy to the Rescue, Our Boys, Withered Leaves, His Last Legs, and An Old Master.

In Our Boys, Mr. Lyle took the part of Perkyn

CARL LYLE,
Mattha Inglis in "A Scrape o' the Pen," at Weber's

Middlewick, of Devonshire House, a retired butterman, and received warm praise from the press.

In A Scrape o' the Pen Mr. Lyle's part is that of an old man of the people, a difficult role for an aristocrat, as it is not always that the gentleman-born actor can interpret truly the emotion and humor of the middle class. But Mr. Lyle gains the sympathy and admiration of his audience from the start in his interpretation of the irascible, religious, argumentative Scotchman, who is afraid his wife's undue pride for her time of life and vanity in her new bonnet will separate them on the Day of Judgment at the gates of Paradise.

This versatile Scotchman has also sung in comic operas, which he staged and produced, including Erminie, Pinafore, Rip Van Winkle, Robinson Crusoe, and The Mascotte. Among the pieces in which he has appeared in London are The Brixton Burglary and Sweethearts at the Strand; A Married Microbe is another piece in which Mr. Lyle won laurels for himself as an actor.

ENGAGEMENT OF "THE ATTACK" EXTENDED

Charles Frohman has decided to postpone the production of The Heart Decides, which was to have come to the Garrick Theater. Mr. Frohman's purpose is to extend John Mason's engagement in The Attack, which will consequently have a much longer New York season than was originally intended. The Heart Decides will go into rehearsal in New York in January, and in London in February. The piece was originally produced at the Athenee Theater, Paris, under the title of Le Cœur Dispose, and had a long career in that city.

GALLERY OF PROMINENT CRITICS

If Brander Mathews's contention that dramatic criticism, as contrasted with valueless book reviewing, is important and dignified work, certainly H. T. Craven, dramatic and musical editor of the Philadelphia *North American*, has had the requisite training and experience to maintain the solid traditions of a skilled profession. His whole life has been a sort of progressive preparation for his present work. Born in Philadelphia thirty-three years ago, Mr. Craven as a youngster attended the William Penn Charter School there. In 1900 he was graduated from the University of Pennsylvania, and he then studied law for a year, only to learn to dislike it, as had many a better man before him, and to return to newspaper work, in which he had dabbled while in college.

He was first connected with the Philadelphia *Record* on the local staff. While there he filled successively the positions of real estate editor, special Sunday writer, assistant literary, dramatic, and musical editor, and eventually dramatic and musical editor. He then moved to the *Public Ledger*, of the same city, to become dramatic editor, remaining there three years and a half. Before he left he handled music as well as theaters. In 1900 he went to the Philadelphia *North American* as musical editor, but after one year he was given the dramatic desk as well. Altogether, Mr. Craven has been connected with dramatic criticism in Philadelphia for ten years, a period longer than that of any other dramatic editor, save one, now doing the work in the city.

"To the best of my ability," writes Mr. Craven to THE MIRROR in answer to a request for a short sketch of his career, "I have never compromised opinions to suit either the advertiser or suggestions from 'the front.' This has sometimes led to conflict, but not so often as one might think, and never upon the *North American*, where absolutely no check is placed upon honest criticism." Mr. Craven has every reason to be justly proud of this record. His writings are read eagerly by the Philadelphia public, while many actors and actresses have profited by his suggestions.

Mr. Craven is exceedingly fond of travel. During his Summer vacations he has made thirteen different trips to Europe, in addition to visiting Iceland, Cuba, Algeria, Tunis, Jamaica, Mexico, Peru, Chile, Brazil, and Argentine. He is a member of the National Geographic Society as well as the University, Pen and Pencil, and Musical Art clubs. Together with Frank Howe, manager of the Walnut Street Theater, Philadelphia, and Professor O'Bolger, of the University of Pennsylvania, he adjudges the merits of dramatic aspirations produced by the college students in

H. T. CRAVEN,
Dramatic Editor of the Philadelphia *North American*.

the city. Spanish and French books, history, and all kinds of dramatic literature occupy his reading hours.

The genial critic of the *North American* is of very modest personality—and unmarried. Up to present time Mr. Craven has not had a photograph made of himself, except a small snapshot, pasted in a kilometric ticket for use on foreign railroads. The picture published in this issue of THE MIRROR will be welcomed by Mr. Craven's many friends and acquaintances, of whom may the number never grow less.

IN THE LONDON PLAYHOUSES

"Doormats," Henry Hubert Davies's Latest Comedy, with Du Maurier—Sarah Bernhardt as Queen Elizabeth—Other Gossip.

(*Special Correspondence of The Mirror.*)

LONDON, Oct. 20.—H. Davies's new play, Doormats, deals with a very old personage whom he has but rechristened. As "the doormat," the old-time, henpecked husband will be known, at least for this Winter season. It is not a bad name for him. There have been doormats and boots ever since the world was civilized, but in the topsy-turvy land of social life to-day, Woman with a big W is in the ascendant and wipes her shoes on the hairy doormat, even in dear old England, having followed the example of her American cousins and taken the upperhand with some man's consent. The obedient husband patiently takes her little kicks lying down, thus encouraging her in selfishness. The story of the play is as follows:

Noel, the henpecked husband, is an artist. Leila, the little lady boot, is his pretty spoiled wife. He paints the portrait of a Captain Harding, who, meanwhile, makes love to the wife. Noel conveniently goes to America. On his return he suspects something is wrong, partly owing to the looks and strange mannenr of his Aunt Josephine who, with her husband (a heavy boot, for which she proves the domestic doormat), is staying with the young married couple. By her advice he tries to be an angry doormat and kick in return, but it does not do, and Leila, becoming angry, nearly runs away with the captain. But Noel insists that he will make her divorce him to save her honor, and his intense abnegation of self causes her return to her devoted doormat, after a violent altercation with the military boot, Captain Harding, whom she discovers is her master in selfishness.

The play is clever and the dialogue good, if sometimes trivial. But it is not life. A real husband would have boxed his wife's ears, and they would have lived happily ever after. As it is, one's sympathies go out a little to the young wife, for how could she admire—and admiration is the keystone of love—such a stupid old doormat of a husband? If a man will take things lying down, he must expect to be trampled on. Even Aunt Josephine's brutal husband is more of a man, and his wife must have been a little trying in her utter obedience. Surely an equality of kicking makes the happiest matrimonial menage. After all, though it is only comedy, and light comedy, too, Mr. Davies makes a mistake whenever he strikes the serious note. Let's laugh and be happy, whether trampled on or trampler. Life is short!

Gerald du Maurier acts well and emphasises the mild goodness of Noel's character, but it is an unsympathetic part, as even the matinee girl, whose idol he is at present, must feel, though he carries things through with that charm which is peculiarly his own. Marie Lohr makes a dainty little boot and pouts delightfully in her role of the selfish butterfly wife, but the greatest success is achieved by Nina Boucicault, as sweet, kindly, domesticated Aunt Josephine, the ideal wife of the eighties, who has grown old in docility.

The play met with a very good reception, but it is not worthy of the actors, who all make the best of rather shadowy, conventional characters.

Anent this play, the following anecdote is appropriate: Two husbands, two wives, one obedient and patient; the other a minx, a handful. Husbands compare notes.

"I cut off the tail of a favorite cat of my wife's and she has learned her lesson," said No. 1.

"I go and do likewise," quoth his friend. He does and gets wild rebuke and a broken head. He returns mournfully to tell of his woes. "Ah, I cut off my wife's cat's tail the *first night*," says Domestic Tyrant.

Moral: Be a brute *at once*, if *at all*.

By the by, it is surely the name of the comedy now on the boards at Wyndham's Theater is the secret of its success. What's in a name—everything.

A living wonder is that great French actress, Queen of Tragedy, Sarah Bernhardt. Youth, beauty, these are the attributes which make a woman successful, and she has neither. But by the power of her emotion, by the psychic force of her influence, she can hold an audience so that they feel with her, suffer with her, and that when this emotion is simply the thing of a passing moment, a dream of the past vivified, a creature of a mere man's brain. This greatest actress of her generation is as "live" and as strong in her vivid realisations of created parts as she ever was.

It was an extraordinary sight to see men and women held spellbound, whilst she, as the great Queen Elizabeth of England, sighs out her sadness and despair for her sin against Essex, and dies a broken-hearted Queen and woman. Equally powerful is she as Phedre, confessing her mad love for her stepson, Hippolyte, and more wondrous still as the bright-eyed, generous "vivandiere," "Marion," in the little gem of a play, Un Nuit de Noel.

Madame Bernhardt's four weeks' engagement at Coliseum, one of the largest halls in London, has been a triumphant success, the house being crowded every afternoon and evening. Especially popular was her impersonation of Queen Elizabeth, old, disappointed, dying. What a contrast to the girlish Queen Elizabeth of Phyllis Neilson-Terry in Drama, being played at his Majesty's Theater, but a street or two away.

An interesting ceremony on the night of Oct. 11 was the presentation by Ellen Terry of two bouquets, one from herself, one from the Committee of National Tribute, after Bernhardt's performance at the Coliseum. Queen Sarah, as Miss Terry gracefully called her, confessed herself greatly gratified by this kindly remembrance, and the great audience rose enthusiastically to its feet, cheering wildly, as she bowed again and yet again, holding her sister actress by the hand.

At the Hippodrome, Leoncavallo is conducting Gypsies, which has met with a most favorable reception. The Variety Theatres are nowadays a regular feature of London life, and many of the best known English actors and actresses have appeared at them, notably Sir Herbert Tree, in Kipling's The Man Who Was, thus filling up his time, whilst Drake occupies his theater. This play is so popular that it is to be continued over the Christmas holidays.

AMY STEPHENS.

"OUR WIVES" IN PROVIDENCE.

Other Bills of Past Week in the Rhode Island Metropolis—Small Talk.

PROVIDENCE (*Special*).—Joseph M. Gaites presented at the Colonial 21-26, a new comedy, Our Wives, adapted by Helen Kraft and Frank Mandel, from the German of Ludwig Fulda. The cast:

Frank Bowers	Henry Kolker
Sylvan Martin	William Rosell
Harry Lyon	Mark Smith
Melville Tatum	George Graham
Otto	John Findlay
Wilson	Pamela Gaythorne
Emily Martin	Vera Finlay
Margaret Lyon	Isabel MacGregor
Elisabeth Tatum	Gwendolyn Piers

The original title of the German play was The Friends of Our Youth, and it is said that the German emperor described it as "the funniest play ever written." The plot was printed in THE MIRROR when this comedy was tried by the Hunter-Bradford Stock in Hartford last summer. It is a comedy of unusual charm and acted with more than ordinary skill. The settings are very handsome. Henry Kolker is featured and took the honors, while admirable work was done by Isabel MacGregor, William Roselle, Pamela Gaythorne, Vera Finlay and John Findlay.

Providence Opera House had vaudeville and pictures 21-26. Rainey's pictures 28-2.

Empire Stock company did a good week's business with The Octoroon 21-26. Lion and Mouse 28-2.

Spirit Paintings, Morton and Glass, and Bert Melrose were head lined at Keith's 21-26.

William Gillette entered the Providence field in a new role 22, when he gave his views of Col. Roosevelt and the Progressive movement to a large audience.

Boston Symphony, with Marie Rappold, gave first concert of season at Infantry Hall 23 to large audience.

HOWARD F. HYLAND.

BOSTON MANAGERS ELECT.

Association of Theater Managers Choose Officers for Coming Year.

Charles J. Rich, of the Charles Frohman, Rich and Harris theaters in this city, was again elected president of the Association of Theater Managers of Boston at the annual meeting which was held last week. The other officers were as follows: Vice-President, A. L. Wilbur, Majestic; Secretary, W. D. Andreas, Park; Treasurer, T. B. Lothian, Colonial; Directors, Charles J. Rich, A. L. Wilbur, John B. Schoeffel, Tremont; A. L. Levering, Boston; E. D. Smith, Shubert and Majestic; Ralph L. Ripley, Gaiety, and Victor Morris, Orpheum.

GIRL ACTOR INJURED.

Details Suppressed by Manager of Keystone Theater, Philadelphia.

PHILADELPHIA, PA. (*Special*).—Quite an accident occurred on the stage of the Keystone Theater a few nights ago, according to a report which, strangely enough, was not published in any of the local papers. Last week one of the vaudeville numbers at the Keystone was an animal act calling for several lions. It was very hot on the stage and the animals became restless. Just as the act before the animal number was leaving the stage, one of the lions thrust its paw out of the cage and clawed the breast of a girl on the stage. She was severely injured, but her name and further details have been suppressed by the manager, your correspondent is informed, in order to prevent any panics among the audiences when animal acts are billed.

DOINGS IN QUAKER CITY

Robert Hilliard in "The Argyle Case"—"Look Who's Here" Also Pleases—Opera Season to Open Soon.

PHILADELPHIA (*Special*).—Two new attractions, both destined for New York this season if local runs are successful, were seen in this city last week, which also marked the removal to Broadway of The Lady of the Slipper, which had a most remarkable run here, breaking the season's records for receipts. While David Warfield played every night to capacity, this musical production drew houses so crowded that it was next to impossible to get any sort of tickets from scalpers or speculators, a very unusual state for the City of Brotherly Love.

The current week there are a number of changes here. At the Garrick, Gypsy Love is succeeded by The Woman. At the Chestnut Street Opera House the de Koven Opera company brought Robin Hood with its great cast. At the Lyric, The Dove of Peace, the successful Damrosch-Irwin comic opera, was succeeded by Two Little Brides, while Louisiana Lou, starring Alexander Carr, is doing fair business at the Walnut.

Society is preparing for the opening of the opera season on Hallowe'en. Aida will be given, and Gagliardi and Calleja, two of Director Dippel's new song birds, will make their first bow to the Philadelphia public. For the remainder of the week, Manon Lescaut, Tales of Hoffman, Rigoletto, Cinderella, and The Masked Ball will be presented.

The Argyle Case, a play in four acts, by Harriet Ford and Harvey J. O'Higgins, written in co-operation with William J. Burns, was shown at the Broad last week with this cast:

Asche Kayton	Robert Hilliard
Bruce Argyle	Louis Thomas
James T. Hurley	Alphonse Ethier
Dr. Frederick Kreisler	Gustav von Seyffertitz
Simeon Gage	John Beck
William Skidd	Frank R. Russell
Augustus Leischmann	Robert Newcombe
Joseph Manning	Joseph Toohey
Samuel Cortwright	William H. Gilmore
Thomas Nash	John Pierson
Daniel Colt	W. T. Clark
Finley	Bert Walter
Topp	James C. Malaidy
Andy	Harry H. Hart
Mrs. Martin	Selene Johnson
Mary Masuret	Stella Archer
Mrs. Wyatt	Agnes Everett
Nancy Thornton	Elisabeth Eyre
Mrs. Beauregard	Amy Lee
Kitty	Wanda Carlyle

Even those who profess to have "high-brow" tastes do enjoy once in a while a good melodrama acted by a skilled cast. Consequently when The Argyle Case, a new detective play, full of policemen, villains, sleuths, and heroes opened at the Broad last week, starring Robert Hilliard, it was greeted by large audiences, who thoroughly enjoyed the play. Great things were expected of this new drama because of William J. Burns's connection with it, and the play came up to expectation. The famous dictagraph was utilised, and other excitements were to be seen—the darkened room where the murder took place, a picturesque den of counterfeiters and an admirably devised suicide. Mr. Hilliard as the detective had a congenial role, his suave yet commanding manner making his portrayal a thoroughly finished bit of art. The other characters were well cast.

The Little Millionaire is in its second week at the Forrest, with all the jokes and humor of George M. Cohan, minus the presence of any members of this distinguished family. C. Charles King has the author's role, while Lila Rhodes proves an excellent substitute for sister Josephine. William Keough held up the comedy substantially, while Lillian Tucker and Sidney Jarvis scored personal triumphs in musical numbers.

Look Who's Here, a new musical comedy, in three acts, by Rida Johnson Young, lyrics by Paul West, and music by Jerome D. Kern, was presented for the first time here at the Adelphi Oct. 24 with this cast:

Sophie Brush	Helen Lowell
Phyllis Oldham	Gertrude Millington
Dora Warner	Grace Field
Kate Regan	Frances Kennedy
Otto Schmaltz	James B. Carson
Jack Warner	Joseph Phillips
Brick Oldham	Donald MacDonald
Jake Wells	Harry English
Barney Barnes	Charles MacDonald
Long Jim	Wallace Owen
Swat Rogers	George Neville
Sam Small	C. Romaine
Big Regan	William Pruette
A Miner	Selwyn Joice
Parrot	Katherine Beiknap
Indian	Joseph Maloney

A musical comedy with a distinctly American setting is a novelty, and for this reason alone, leaving aside the wholesome humor and entertaining music, Look Who's Here is bound to attract attention. The plot, which concerns the adventures of a woman barber in a rough mining camp, permits many funny developments. The musical numbers are rather good, and Helen Lowell is the mainstay. Her songs were all successes. At present most of the cast show unfamiliarity with words and lyrics, which is not at all commendable, especially when the opening was delayed half a week. The singing of Gertrude Millington, Joseph Phillips, and Grace Field is deserving of praise, and also a dancing act by Miss Field and Donald MacDonald.

Keith's bill last week was headed by Blanche Walsh in The Countess Nadine. Another number was Who is Brown? with Lynne Overman, Ralph Taylor, Elinor McEwen, Walter R. Seymour, Lora Rogers, and Ralph Remley.

At the William Penn this week there is an act of great local interest, The Lawn Party, because it is the production of a former Philadelphia newspaperman, H. Bart McHugh, now a booking agent. George Inglish and Maud Redding also score.

J. SOLIS-COHEN, JR.

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OPPORTUNITY, care MIRROR.

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20 words, or less cost, 25c. Additional words, 1c. each. Four-time orders will include a fifth insertion, free of charge, on request.

AT LIBERTY—Alberta Lee, characters and general business; long permanent stock experience; wardrobe and ability; responsible managers; address stating salary; limit; care Little, P. B. D., No. 5, Painesville, Ohio.

AUTHORS—Have your manuscripts been accorded a fair and an impartial hearing before the New York managers? Do you know why your play was returned to you? Thomas F. Tracey, Playbroker, Room 501, 1416 Broadway.

COMPOSER wishes to communicate with an author regarding grand opera libretto; subject, An Incident in American History (not Indian). Fr. W. Warnke, 1309 Pearl St., Alameda, Cal.

COSTUMES WANTED—Will purchase good second-hand costumes. Send list of what you have and lowest cash price to H. J. Macadam, Lyceum Theater, Sydney, Nova Scotia.

EXPERIENCED secretary would like position with playwright or any one connected with the profession; best of references. Address M. B., MIRROR.

FOR LEASE "Road or Stock"—Harry Shannon's "The Banker's Child;" strong lead for small woman or clever child; just played Milwaukee; week to great business; fine line of paper. For terms address Harry Shannon, Wapakoneta, Ohio.

FOR SALE—An excellent twenty-minute comedy sketch for two character women and a man. Unusual opportunity. Address P. F., MIRROR.

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PLAYS—Manuscripts submitted given careful consideration. Plays placed and productions made. Dramatists' Play Agency, 145 West 45th Street, New York.

WANTED at Masonic Theater, Ironton, Ohio, two or three first-class attractions for November; will consider a good repertoire, especially for Thanksgiving week. Christmas day open. All works running; everybody employed. Good business. Write us. Morgan and Bush, managers.

WANTED—Runabout cheap. One that will stand inspection. Send particulars and price to Bargain, care MIRROR.

WANTED—To book three or four good attractions per month on percentage; seating capacity, 700; population, 3,500; drawing population, 5,000. Opera House, North East, Pa.

"THE NEW SIN" GOES

Will Be Followed in Wallack's by "The Yellow Jacket," to Be Followed in Turn by "The Yellow Domino."

The New Sin, the remarkable play by B. MacDonald Hastings, which created so much discussion at its opening two weeks ago, has given up the struggle. The engagement at Wallack's will end on Saturday evening, and the English company will sail for home on Nov. 6. Vedrenne and Eddy, managers who produced the play in London last season, have arranged for another engagement there, which will be the third for Mr. Hastings' play in the English metropolis.

The New Sin was much in print during its short stay at Wallack's, not only because there were no women in the cast, but because of the discussion as to whether a fourth act, added for American production, was necessary. Then George C. Tyler drew a great deal of attention to the play when he made the first night an invitation performance only, to secure people of intelligence. The majority of the critics appeared to take the innovation as a personal affront to the people with whom they were accustomed to associate, and they were unkind to the play. They were so bitter that The New Sin never recovered from the shock.

The George C. Tyler company tried to overcome the handicap by advertising opinions of men who were not only capable critics but unbiased as well. Space was bought in the regular theatrical advertising columns at the rate of $400 a day, and favorable opinions of the following were published: Norman Hapgood, Louis N. Parker, Thompson Buchanan, John Temple Graves, editor of *The New York American*; R. H. Davis, editor of *The Cavalier*; Billie Burke, Brander Matthews, Lewis Waller, George Randolph Chester, E. M. Morgan, postmaster of New York city, and Hon. Warren H. Foster, Judge of the Court of Special Sessions. Still the advertising failed to show results, and business fell off last week. Curiously enough, too, the critics appeared to resent the imputation that their verdict was not final. The person who fills dramatic columns of *The Evening Post* referred to these distinguished people as grateful "deadheads," and their opinions as "verdicts from a packed jury." As if Norman Hapgood would write a favorable opinion of a play because he had been a guest of the management! The Evening Post said further: "Unless a play has some peculiar merit of its own, it cannot be boomed into success by grateful deadheads, any more than a handful of incompetent, weary, or malicious critics can prevent the public from discerning the merit where it exists." The fact remains that the public did not support The New Sin.

The firm of Harris and Selwyn, which is producing The Yellow Jacket, a Chinese play, was in such a hurry to announce the coming of this drama on Monday evening into Wallack's that it gave out the news last week, and necessarily pronounced the doom of The New Sin. The Liebler Company acknowledged the compliment by announcing in turn that the engagement of The Yellow Jacket was for only two weeks. If it is a success, the Chinese play will be transferred to another theater, but The Yellow Domino will come into Wallack's on Nov. 18. This is the Louis N. Parker play, in which Madame Simone will make her second annual New York appearance, it being a comedy with the setting of the Louis XV. court. Louis N. Parker is rehearsing the company himself, as he has done with his other plays, and results prove that he is among the best of stage directors.

In connection with the production of The Yellow Domino, the Liebler Company wish to announce that every conceivable pleasantry directed at the title has been anticipated in their offices, and any published reference along this line will occur to them as in the nature of an anti-climax.

SARAH BERNHARDT'S AMERICAN TOUR.

Sarah Bernhardt's coming American tour will be in vaudeville. Martin Beck, her American manager, has arranged for her to begin her tour in Chicago Dec. 2, on the Orpheum Circuit. From Chicago she will proceed to San Francisco over the Northwestern branch of the Circuit, and returning will cover the Middle West. The Eastern end of the tour has not yet been determined. It is, however, almost assured that Madame Bernhardt will appear in New York before her tour is concluded.

The repertoire will include the fourth act from Queen Elizabeth, fifth act from Camille, fourth act from La Tosca, fourth act from Theodora, third act from Lucrezia Borgia and two one-act plays which she has never before played in this country. Madame Bernhardt brings twenty-five members of her company from the Sarah Bernhardt Theater, Paris, and complete scenic productions.

BETTER BUSINESS FOR CHINESE SPECTACLE

George C. Tyler is happy over the success of his experiment in reducing prices for The Daughter of Heaven. The box-office receipts for last week were in excess of those for the week before when prices were on a $2.50 scale, and business was better at each succeeding performance. Word-of-mouth advertising, as well as extensive billing of lower prices, has accomplished results.

Mr. Tyler declares that in future all spectacles produced by his firm and the Liebler Company will have a $1.50 rate. By actual count of average, seven out of ten persons who have bought tickets at the box-office or ordered them by telephone have referred to the reduction, and complimented the producers on the move.

In Chicago The Garden of Allah has been a sensational success in the Auditorium at a similar scale. It will have to move out on Saturday night, because the grand opera season is to begin in the same building, and that is the only place in which the spectacle can be given. Mr. Tyler's lease of the Auditorium was for only eight weeks, but in that time the receipts have been above $200,000. The next move is to Cincinnati.

ANOTHER WOMAN MANAGER.

Sue Fink, who has been treasurer of the Nelson Theater, a first-class playhouse in Logansport, Ind., for the last five years, has been appointed manager to succeed C. A. Holden, resigned.

Miss Fink is qualified in every way for the position, and her many friends are pleased to hear of her appointment. She won a host of friends in that city by her courteous manner to the public.

HUGH FORD SAILS FOR BERMUDA.

The Liebler Company have decided that Hugh Ford, their efficient stage director, shall take another compulsory vacation. He was sent away to Lakewood, N. J., after the opening of The Daughter of Heaven, but refused to stay there, and disobeyed orders by returning. This time it has been settled that he shall not return for a few days, and a ticket for Bermuda was purchased for him. Saturday he sailed for that sunny island. Mr. Ford has been considerably run down, as the result of overexertion in producing The Daughter of Heaven. He went contrary to doctor's orders in working with the cast during the final week.

ACTORS GIVE WILSON BENEFIT.

Many members of the profession together with officials of city and State packed the Hippodrome Sunday night and listened to speeches by a number of Wilson supporters. Much enthusiasm was shown by the house, particularly when May Irwin and Augustus Thomas spoke, indorsing the Democratic slate. George M. Cohan, Montgomery and Stone, Louise Dresser, William Collier, Arthur Pryor, Margaret Illington, Charles J. Ross, and Bessie Clifford also took an active part in the proceedings.

LINA ABARBANELL IN "MISS PRINCESS."

Lina Abarbanell, as a star under John Cort's management, will begin her tour in Miss Princess, an American operetta, book by Frank Mandel, lyrics by Will B. Johnstone, and music by Alexander Johnstone, at the Lyric Theater, Allentown, Pa., next Friday evening. The company will number 100, with such capable principals in the cast as Robert Warwick, Henri Leon, Ben Hendricks, Felix Haney, John H. Pratt, Charles P. Morrison, Henrietta Lee, Louise Foster, and Isabel Francis. The production will be staged by Lewis Morton.

"HIS LITTLE FRIEND."

Fred C. Whitney is nearly ready to open with his new operatic offering, entitled His Little Friend, by Oscar Strauss, composer of The Chocolate Soldier and The Waltz Dream. The opening will take place in Detroit early next month, after which the piece will be seen in Chicago for an indefinite run.

"GET-RICH-QUICK" IN LONDON.

Hale Hamilton left last week for London, where he will assume his old role of the leading character in George M. Cohan's comedy, Get-Rich-Quick Wallingford, which is soon to be produced there. In addition to being the original in Get-Rich-Quick in New York, Mr. Hamilton played a leading part here in The Ne'er-Do-Well recently.

WALLER NOT IN VAUDEVILLE.

Negotiations for Him to Play Keith Theaters Fail to Materialize—Has New Comedy.

The report that Lewis Waller would go into vaudeville appears to have been nothing more than a "flash." There were several obstacles in the way, and whatever arrangements had been started never came to completion. The report said that the English actor-manager was to appear in the B. F. Keith theaters at a salary of $3,500 a week, presenting the forum scene from Julius Cæsar. In the United Booking Offices it was said that efforts had been made to engage Mr. Waller as soon as Henry V. failed, but no agreements were signed until E. F. Albee, general manager of the Keith houses, returned from Hot Springs, Va.

In spite of this report, Mr. Waller continued to have conference with the vaudeville powers, and it was finally decided that they could come to no understanding. Mr. Waller, it is said, wanted to appear for only three weeks, for after that time he desired to begin rehearsals for a new comedy. The Keith management wished to have an option on his services beyond the three weeks, so that if he proved a "hit" he might be booked for a longer time. There appears to have been a difference, also, as to who should pay for the many "supers" who should listen to Mr. Waller as Marc Antony. The report is that the Keith management did not feel that they could pay such a salary and still pay for the production, and Mr. Waller thought that he could not afford to play for any small sum.

No details are forthcoming as to the English comedy which Mr. Waller is to present, but it will probably be given in the near future.

EVA TANGUAY FAILS TO DRAW.

She and "The Sun Dodgers" Part Company When She Fails to Qualify as a Musical Comedy Star.

Before Lew Fields said good-bye to Eva Tanguay last week and called in The Sun Dodgers, he proved to his satisfaction that the well known vaudeville performer did not have drawing power in the legitimate field. Her salary was $2,500 a week, and the Fields management consider that her drawing power for them was less than $250. She had displays of "artistic temperament," also, but those were not so much responsible for her separation from The Sun Dodgers, as her failure to bring box office results. The opinion of the Fields office about Eva is expressed in one word, "Impossible."

When she was engaged, Lew Fields decided to advertise the production as "Eva Tanguay in The Sun Dodgers, with George W. Monroe." He sent it all to Albany a couple of weeks ago, and Eva's bare legs, according to newspaper reports, created something of a sensation, but the box office receipts were not in proportion to Eva's salary. When she and The Sun Dodgers journeyed to Pittburgh last week, they opened to the smallest business of any Lew Fields attraction that has ever opened in that city. The $2 part of the house refused to applaud, and the people in fifty-cent seats felt that they ought to be two degrees nearer the stage and Eva. As the week went by business failed to pick up, and when Eva walked out one day, Mr. Fields took her at her word and Eva's term as star of The Sun Dodgers came to an end. Friday morning he received a telegram in the New York office, a message of repentance in a thousand words. Eva said that her heart was in the right place, and she wanted to stay, but Mr. Fields did not change his mind. On that opening night in Pittsburgh she had dropped three numbers from her part, and she left such a hole in the programme that the chorus did not know where they were at. It is said that this was only one performance of the kind, for Eva, says Dame Rumor, put on her hat before the end of almost every rehearsal, and she threatened to do the same at performances.

Lew Fields is too busy with the programme for the Weber and Fields Music Hall to stand the strain imposed by this other production. As he said, "life is too short." He called in The Sun Dodgers Saturday, and now he plans to send it out again with another star in a few weeks, after the Music Hall is opened. Reports say that The Sun Dodgers will stand on its own feet, but the name of a star will help for advertising. It is probable that the person selected will not be a single act from vaudeville, but someone with an idea of team work.

Eva is said to have been booked solid by the B. F. Keith Circuit and the United Booking Offices.

"THE LOVE WAGER" CLOSES.

Fritzi Scheff Vehicle Withdrawn by Joseph M. Gaites—Book and Music Failed to Connect.

The Love Wager, a musical version of Seven Sisters, in which Fritzi Scheff has been starring, will close at Altoona, Pa., on Saturday evening without a New York hearing. It had a good start, but for some reason business failed to materialize, and neither Fritzi Scheff nor Joseph M. Gaites, under whose management she appeared, was satisfied. She worked on a salary and percentage basis.

The music of The Love Wager was written by Charles Hambitzer, a composer, whom Fritzi Scheff is said to have discovered in a New York hotel orchestra. Reports from the cities where the play appeared say that the music was attractive, although not as solid in orchestration as it might have been. The trouble appears to have been with the book, which was written by Edith Ellis, adapter of Seven Sisters. This will be rewritten, says Mr. Gaites, and The Love Wager will be seen again, but no one knows whether Fritzi Scheff will be with it.

EDWIN ARDEN SUES LIEBLERS.

Edwin Arden began an action in the Supreme Court Oct. 24 to collect $3,175 from Messrs. Liebler & Company for alleged breach of contract. He says that he was engaged at $300 a week to play in the company of which Mme. Simone was the star. On December 10, 1911, it is said, the contract was broken. He sues for the balance alleged to be due under the original contract less $1,250, which he says he earned after he left the Liebler productions.

WARNING!

All persons are warned that a man calling himself Lee R. Townsend is not employed in any capacity by THE DRAMATIC MIRROR. It has been learned that such a person has been attempting to obtain passes from the customs officials, claiming to be on the editorial staff of this paper.

NEW PLAY FOR ETHEL BARRYMORE.

Charles Frohman received a cablegram last Friday to the effect that Haddon Chambers, the English playwright, has practically completed his new play, which he will bring over early in December for production in New York. Ethel Barrymore will have the leading role, which will portray a young woman artist who attracts worshippers only to discard them later.

MABEL BARRISON REPORTED DYING.

Mabel Barrison is reported to be dying in Toronto, Canada, of tuberculosis, and Joe Howard, her husband, has canceled all engagements and joined her. Miss Barrison has been ailing a long time and has been to many resorts in search of a cure, but all hope for her future health has now been abandoned.

PLAYS AND PLAYERS.

The cast for Rupert Hughes' new farce which Henry Savage is to produce shortly includes Bobby Barry, Shelly Hull, Marguerite Skirvin, Desmond Kelly, Sidney Greenstreet and Robert Fisher.

Harris and Selwyn will shortly present their Chinese play The Yellow Jacket. The cast now in rehearsal includes Penigne, George Relph, Juliet Day, Saxona Moreland, Antoinette Walker, Roy Gordon, Reginald Barlow, Schuyler Ladd, Grace Barbour, Mark Price, Arthur Shaw, Chamberlain Brown, Fanny Addison Pitt, J. Arthur Young and Grace Valentine in the leads.

Deborah Nanson has been engaged to support Grace George in her new piece.

George Le Guere has succeeded Ralph Morgan as the son in The Master of the House at the Lyric Theater.

The Eastern Over Night company closed in Lowell Oct. 12. The cast is to be reorganized and sent over the Stair and Havlin circuit.

Edgar Kent, last season in Pomander Walk, has been engaged to support Mme. Simone.

Violet Henning has entered the cast of Disraeli in Elsie Leslie's role.

Wilda Bennett, who originated the role of Conscience, in Everywoman in America, and was engaged to portray the same role in England, has returned to this country to appear in one of David Belasco's new productions.

Barney Thornton has taken Oscar Schwartz's place in the Winter Garden cast.

Henry Woodruff commenced a vaudeville season last week. He is supported by James Brophy, who will be remembered for his excellent work in Mother.

Margaret Pitt is playing a special week's engagement at the Keith Harlem Opera House.

Keith Wakeman, last season featured with Robert Mantell, is making arrangements to produce a play from her own pen immediately after Election.

Isabelle MacGregor has been added to the cast of Our Wives.

Lionel Adams and Mary Meisch have been engaged for important roles in Veillers' new play The Fight.

When Carter De Haven starts rehearsing in Al Woods' Pet of the Petticoats, Dora Parker (Mrs. De Haven) will be seen in the principal female role.

The Charity Girl, reorganized with Ray Cox as its star, will open in Boston in three weeks' time. In the meantime Miss Cox will fill an engagement in vaudeville.

Arthur Clough, seen last season in Two Little Brides, is now playing the Duke in Werba and Luescher's No. 1 Rose Maid.

Mortimer Weldon is now playing the role created by Arthur Bell in Mort Singer's, The Girl at the Gate, in Chicago.

Richard Sterling has just closed a short season as juvenile in The Million. Robert Dempster also has closed with the company.

John Mehan is being featured in The Fortune Hunter, through New England.

Frank Harrington is now playing with May Robson the role formerly portrayed by Jack Storey.

J. Arthur Young, who made the success of An Aztec Romance as Chibion, has been engaged for Harris and Selwyn's The Yellow Jacket.

Thomas Holding has scored a success as Ben Hur this season.

Jessie Bonstelle, who assisted in staging Little Women, has produced another success, A Woman's Name, by Anthony Strong, in which Eleanor Montell is featured.

Arthur Stanford, well remembered as leading man for Elsie Janis and Marie Cahill, has returned to New York and will shortly be seen in a Broadway production.

Robert Bingham closed with Over Night last week. He has played the hotel clerk for two seasons.

A company is being organized to present the Haward prize play, The End of the Bridge, throughout New England. This clever piece ran for twelve weeks at the Castle Square, Boston.

Victor Foster and Pauline De Lorme have received commendable praise for their work in support of Alice Floyd in Little Miss Fix-It.

Rehearsals will commence soon for The Good Little Devil, a children's play, to be presented by Belasco in his theater Christmas Night.

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NEW YORK FIRST NIGHTERS.

"I want to get the intelligent people of New York into the habit of going to the theater," said Mr. GEORGE C. TYLER in a recent interview, in which he further avowed his desire "to get away from all that a New York 'first night' stands for."

To eliminate the professional first-night playgoer he invited his own audience to pass upon The New Sin, at Wallack's Theater, hoping thus to rid his theaters "of the men who are swayed by personal prejudice and personal animosities."

All of which is interesting, whatever the result may be. But Mr. TYLER makes one mistake. The intelligent people of New York do not have to be got into the habit of going to the theater.

They go. They do not, however, go on first nights. And the reason for their not going is not far to seek.

For many years a certain class of managers has had in mind a specific class of first-night playgoers—blasé, tired, hypercritical, cynical, frosty, and largely below the average of intelligence. To these the appeal has been directly made. The others have been ignored. The great class of conservative patrons of the drama meanwhile have been rendered indifferent to everything going on at the theaters. If they have ventured to make one of the jury that sits in judgment on a new offering, eight times out of ten they have had cause to regret their temerity.

And so, by degrees, "first nights" were abandoned to those who crave publicity, or those whose jaded appetites need the stimulus of baroque amusements.

Sometimes these exhibitions succeeded by sheer force of their glamour, but more often they failed. Whatever depended on subtlety of humor and delicacy of craftsmanship, on truth and fidelity, was utterly lost on such a first-night audience.

Art became a phrase to be laughed at to an audience with superficial, but without essential difference, the immemorial audience of SHAKESPEARE'S humorous outline, who must be, as EDITH WYATT has well said, continually told that the stage-lion is really Snug the Joiner, and that the composition truly is child's play.

The great public which eventually forms the reserve force to keep a play running a year or more, seldom enters a playhouse until it has been assured beyond doubt that it will not have its intelligence insulted by the drivel which imparts the ecstasy of joy to the vealy noodle of an oversophisticated first-night dyspeptic.

THE FUTILITY OF FIGHTING.

In the stress of worry over the attempt to kill Col. ROOSEVELT, and efforts of the Balkan States to shoot all the Turks, we have quite overlooked the duel between M. PIERRE VEBER, the French playwright, and M. LEON BLUM, a dramatic critic. It appears that these two eminent Parisians could not agree upon the merits of one of M. VEBER'S farces, whereupon cards were exchanged, and M. BLUM hit M. VEBER in the solar plexus.

What we are concerned about, aside from M. VEBER'S condition, is why a critic and a playwright should exchange shots over a trivial difference of opinion as to the merits of a play.

Even a French duel, as we have seen, has its dangerous side, whereas BULWER tells us that in the hands of men entirely great the pen is mightier than the sword.

How nicely GEORGE BERNARD SHAW acted upon this idea he shows us in Fanny's First Play. Therein SHAW pulverizes his critics entirely to his liking without shedding a drop of blood.

And this process has the advantage that the author can go to the theater every evening and gloat over the discomfiture of his enemies.

We cordially approve of this method over one which involves violence and bodily injury.

We are, truth to tell, radically opposed to fire-arms in the hands of playwrights and critics who cannot entertain a unanimous opinion about a play. Criticism is already beset with too many restrictions. Unable to suppress candid criticism otherwise, Congress recently attempted to handicap it with odious conditions from which every honest critic is bound to dissent.

If the frank expression of a critic is to be further hobbled with the fear of having to meet offended authors on the field of honor and risk being shot in the diaphragm, where is the incentive to criticise?

Isn't it far better to adopt Mr. BELASCO'S views, and hold that any criticism is better than none at all—on the principle of the late GEORGE FRANCIS TRAIN: "I don't care what you say about me in your paper so you say something"?

We hope every writer of plays will ponder these few lines.

ACTORS AND INSURANCE COMPANIES.

Editor DRAMATIC MIRROR:

SIR.—Apropos of THE MIRROR article on "The Average Life of Actors," I wish to say that it is my belief that there has ever been the present exaggeration as to the average number of years of the life of actors and actresses.

The declination that actors and actresses are short lived will be found, I believe, to be based upon no substantial fact. Nor is it true that insurance companies, as a whole, "place actors and actresses on what is known as a sub-standard basis," and this misrepresentation is unjust to a number of insurance companies, and especially unjust to "the profession."

When the National Child Law Committee issued those magnificent bits of misinformation with respect to the stage and its people, this statement, as to the brevity of actors' lives, was among the things asserted. I took the trouble to write to the various insurance companies, and received from five of the principal companies an absolute denial that they made the least discrimination against the people of the stage. This fact was published at the time of the discussion of the matter, and the letters are still in the hands of the National Alliance for the Protection of Stage Children. THE MIRROR does well to tabulate the deaths of people of the dramatic profession. It honors both itself and the drama by furnishing facts that will prove of incalculable value in refuting the malevolence of prejudice and the brassenness of ignorance.

FRANCIS WILSON.

THE HILL, LAKE MAHOPAC, N. Y., October 20, 1912.

VARNEY WAS AN AMERICAN.

Editor DRAMATIC MIRROR:

SIR.—I would like to correct a statement made in an article appearing in THE MIRROR a few weeks ago. The article was about the different composers of comic operas, and numbered among the French composers, Louis Varney, composer of The Musketeers. I am proud of being an American, and want (to use a strong expression) America to have all that is coming to it. Louis Varney was an American, born in New Orleans, LA., about seventy years ago. His father, a composer of note, was a Parisian, and was for a long time director of the Bordeaux Conservatory at Bordeaux, France. He came to New Orleans as director of the French Opera company, married in New Orleans a Miss Andry (my great aunt), and returned to France, when Louis Varney was about seven years old. Louis Varney never returned to America, and, like a real Parisian, could not speak a word of English. I had the pleasure of meeting him in Paris, at the time his opera Babolin was meeting with so much success. The Paris papers were filled with the success of Babolin, and delighted to proclaim Varney as one of themselves. I asked him to tell them he was an American. He jokingly replied the Parisians might not care so much for his music if they knew that. But he could never make a Louisianan forget the fact of his being a native of that State.

MRS. ROBERT DOWNING.

BRADDOCK HEIGHTS, MD.

THE RIGHT TO VOTE.

Editor DRAMATIC MIRROR:

SIR.—As the coming election approaches it brings with it a desire on the part of a great many men of the theatrical profession for an opportunity to cast a vote. It would seem that a man, possibly a property owner should at least be entitled to his vote, the same as men whose work holds them near the polls, yet who possibly are not so well informed as the traveling theatrical man, whose work necessitates his being far away on election day. This could be done by the adoption of a law permitting him to cast his vote wherever he may happen to be on election day. Properly drawn, there could not be any serious objection to such a law, while there are many reasons and arguments for it.

Yours very truly,

LEE PARVIN,
Bus. Mgr. "The Red Rose" Co.
BRANDON, MANITOBA, Oct. 21, 1912.

MARY APPLEMAN, La Grange, Ind.—Opinions differ as to the rank of present-day American dramatists. The most successful are Augustus Thomas, George Broadhurst, Charles Klein, Eugene Walter, David Belasco, Porter Emerson Browne, Jules Eckert Goodman, A. E. Thomas, Edward Sheldon, W. J. Hurlbut, Channing Pollock, Thompson Buchanan. We have no record of anything printed about them in available form. Read THE DRAMATIC MIRROR for such information from week to week.

S. M. TUCKER, Buffalo.—The works of Martha Morton are Helene, or the Refugee's Daughter: The Merchant, Geoffrey Middleton, Gentleman, Brother John, Christmas, His Wife, Father, The Fool of Fortune, A Bachelor's Romance, The Sleeping Partner, Her Lord and Master, The Diplomat, The Triumph of Love, A Four Leaf Clover, The Truth Tellers, The Illusion of Beatrice, The Movers, On the Eve, from the German of Leopold Kampf, and The Senator Keeps House.

A. C. T., Pittsburgh.—Sept. 6, 1905, is the date of the New York production of Beauty and the Barge at the Lyceum Theater. N. C. Goodwin played Captain Barley, Galwey Herbert played Lieutenant Seton Boyne, Katherine Florence was Ethel Smedley, George Sumner was Major Smedley, and Eva Vincent appeared as Mrs. Baldwin.

SUBSCRIBER, Washington.—Madame Nazimova appeared in New York city on April 12, 1907, in the Comtesse Coquette; Sept. 23, 1907, in the Master Builder, and on Dec. 30 of the same year in the Comet.

VIVIAN BROWN, Chicago.—As Albert Phillips and Leila Shaw are playing their regular dates given in THE MIRROR, they apparently were not injured in the train wreck you mention.

INTERESTED, Washington.—THE MIRROR does not furnish addresses. A letter to the lady will be advertised in the letter list. Eltinge is pronounced with the soft "g" and the accent on the first syllable.

FRED G., Boston.—The New Barmaid, in which Lilie Lesile played the title role, was seen in Ottawa, Canada, week of Oct. 9 and 10. Further bookings have not reached us.

RUTH O. A., Montana.—Margaret Mayo wrote Polly of the Circus. THE DRAMATIC MIRROR does not furnish addresses.

PETER R., Brooklyn.—The Russell Brothers are still occasionally seen in vaudeville.

BERNA R., Minnesota.—Alice Kauser handles the MSS. that you write of.

LAST OF HISTORIC PLAYHOUSE.

Miner's "Bowery" Rings Down Curtain on Final Performance.

Miner's Bowery Theater, which for many years has been regarded as a landmark in the theatrical world, has been closed by its owners, and will never again in all probability be the object of pleasure to the burlesque-loving audience. Tom Miner, son of the late Harry C. Miner, has decided that the house is too small to take care of the increased patronage and has decided to move to the People's Theater, also on the Bowery, where the same class of shows will be produced.

This decision was reached some time ago by the management, and last week saw the final performance, and from now on the old playhouse, which has fostered so many of our now great stars, will be no more than a memory. There were many well known actors in the audience that attended the last show, some of whom had taken long trips for the sake of the memories that it brought. Mr. Miner stated that another reason for the removal was that so many of the dressing rooms were of the antiquated style so prevalent when the theater was opened, that the modern cast placed many objections with the management. The People's Theater that they will move to is a modern house, owned by the Miners, but has been heretofore devoted to the Hebrew drama.

Miner's Bowery has the distinction of being the original burlesque house, and it is said has been under the same family management for a longer term than any other theater here. It was built in 1878 by the late Harry Miner, and has been "elevating the stage" ever since under the Miner management. It also has the distinction of being the originator of the popular and amusing "amateur night"; a time set aside by the management for the trying out of amateurs who have professional tendencies much to the delight of the "gods" who take great pleasure in hooting and cheering the "would be's" alternately as their fancy is pleased.

Harry C. Miner, the founder of the old theater, was born in 1842 and drifted from the drug business into that of managing theaters, finally buying several and building others until, when he died in 1900, he was the owner of a string of playhouses, including the London, Bowery, People's, Eighth Avenue, Brooklyn and Newark, all operating under his name. He was also a representative of the State in the Fifty-fourth Congress.

Many now well known actors and actresses have seen their rise due to this theater. Among them might be mentioned Weber and Fields, Sam Bernard, George M. Cohan, May and Flora Irwin, Maggie Cline, Evans and Hoey, Peter Dailey, Pauline Hall, the Russell brothers, Alexander Carr, John T. Kelly, the Rogers brothers, Maud Raymond, Emma Carus, Bobby Gaylor, George W. Munroe, Jennie Yeamans, Lydia Yeamans-Titus, Barney Fagan, Fred Proctor of the Proctor combination vaudeville houses, who was then known as Fred La Vantine; Harry Kernell and his brother John, both of whom are dead; the late Tony Pastor, Billy Pastor, Pat Rooney, the Irish comedian; J. W. Kelly, William McAndrews, the minstrel "watermelon man"; Dr. Carver, the famous shot, and William Muldoon.

AMONG THE PUBLICITY MEN

At the mature age of twelve, Frederic Schader made up his mind to quit the "show business," but within two years he heard the call of art away down town in an office. He was an usher when he went away, and he was an usher when he came back, but there was the difference that he had left school, and he could give all his time to the theater. Art still claims him, and it has rewarded his devotion with frequent promotions.

If you attended a performance of Raymond Hitchcock's entertainment back in the days of Frederic's return, you must have heard a small boy shouting, "Complete words and music for all the songs," etc., etc. That was Frederic. His immediate boss was Percy Weadon, and when the tour ended and Mr. Weadon became general press representative for Henry W. Savage, Frederic became office factotum in that press department. Five years later he jumped to Luna Park as assistant to James

FREDERIC SCHADER,
General Press Representative for Werba and Luescher.

Sheagreen, publicity man for Frederic Thompson, and during the winter he was press representative for the Park. Later he did press work for Mr. Thompson in spreading Mabel Taliaferro's fame, and soon after that he was assistant to Eddie Pidgeon at the Circle Theater. Mr. Pidgeon became general press representative for William Morris, Inc., and Frederic went along with him, but he was soon back at the Circle Theater, making The Girl of the Moulin Rouge well known about town.

That was the time when Frederic began to get space in chunks. He liked the newspapers so well that he became a denizen of Newspaper Row for a short time himself. After that he was "a cricket" on *Variety*. (The expression is Frederic's own). Late he was on *The Billboard*, and then back again on *Variety* before he landed in the office of Werba and Luescher. Now he holds the title of general press representative, working under the direction of Frank C. Payne, general manager, who has known the press game for many years.

The other day Frederic hinted about the approaching danger of marriage, and his friends concluded that he had been making election bets.

So proud are the Dillingham forces of the array of beautiful "merry merrys" they have gathered for the Montgomery and Stone-Elsie Janis comedy that they have had the chorus photographed individually and collectively to exceed even a Ziegfeld record. One of the neatest arrangements is a number of "stripa," giving only the heads in a row.

Harry F. Fulton is handling publicity for the company and Harry D. Kline for the Globe Theater.

An appreciation of an attractive singer in The Woman Haters has been prepared and duly labelled "Dolly Castles—Some Kisser." It states that there may have been women on the stage who have osculated or been osculated more times in the course of long and varied careers, but none of them could hope to compete with Miss Castles in the sprints. "Since the company started rehearsing a few months ago, she has piled up a record of fervent embraces, salutes, kisses, busses, and smacks that places her in a class alone and by herself." "She is a demure, cuddling, soft-haired little lady, with dimples and an adorable smile." "Eminently kissable and tremendously kissed." These are some mild quotations from the appreciation by Glenmore Davis, who knows, of course, the good points of that bright musical comedy, The Woman Haters. He has figured out that in one song alone, "Love's Alphabet," which calls for a kiss with each letter, Miss Castles and her capital partner, Joseph Santley, kiss no less than seventy-eight times at each performance. He has gone further and made an estimate for the season of 31,220 kisses, exclusive of holidays and more than two encores. That overwhelms us so that we have to fall back on slang. "Dolly Castles—Some Kisser."

Three hundred "newsies" attended the opening night of Over the River, in Pittsburgh, a week ago, as the result of an inspiration that came to A. W. Bachelder, business-manager. He made an arrangement with the Pittsburgh *Sun* to give them admission to the gallery of the Nixon Theater on condition that they write criticisms of the performance. Their contributions added to the gaiety of nations, if not to the literature of drama.

Mr. Bachelder has prepared a sheet, to be sent out in advance of Eddie Foy, in hopes that it may be clipped. He aims to reach various tastes with discussions of the tango, can can, football, social settlement work, etc., etc.

To brush up, Frank C. Payne went through New York State last week and did the advance work for The Rose Maid in six one-night stands. One letter to Frederic Schader back in the Werba and Luescher office was eloquent: "Now for Troy."

S. T. King will be manager in advance of R. D. MacLean, Charles B. Hanford, Odette Tyler and Marie Drofnah company. The season opens at Richmond, Va., Monday, Nov. 11. William Sheffer has been engaged as advance agent of the same company.

MOROSCO LOSES "THE CHILD."

Margaret Anglin Secures a Play Already in Rehearsal at Los Angeles.

LOS ANGELES.—Rehearsals of The Child, the Grace McFadden play in which Manager Morosco pinned great faith, were brought to a sudden stop at the Belasco following the receipt of a telegram from Miss McFadden that the play had been sold to Margaret Anglin.

The telegram was a stunner for Mr. Morosco, who believed he had acquired the play when he wired John Cort shortly after leaving New York to close the deal.

It now develops, says J. Rex James, that Miss McFadden was in Maine, and Mr. Cort's telegram did not reach her till several days later. By that time a New York play agent had submitted the play to Margaret Anglin and it was snapped up on the instant, and the deal definitely closed.

"I lost $500,000 by not getting 'Within the Law,' Veiller's new play," said Mr. Morosco last night, "and fifteen minutes was the time that separated me from the successful bidder. 'The Child' was probably lost by an hour or two, and likewise a good sum in profits."

In place of The Child, Speed, by Wilson Dodd, in which Orrin Johnson starred in New York a season ago, will be presented, following Money Moon at the Belasco, with Miss Frances Ring in the leading role, and probably with Miss Marguerite Leslie also in the cast.

FORD'S THEATER TO BE RAZED.

The old Ford Theater, in Washington, celebrated as being the house where Lincoln received his death blow, will be razed to the ground. The Committee on Economy and Efficiency has filed a report with President Taft to this effect, condemning the structure. It is the property of the Government, and is used as an office building.

EX-HUSBAND ANNOYS HER.

Willard Mack Accused of Making Maude Leone Target of Letters.

OMAHA, Oct. 19.—Willard Mack (Charles McLaughlin), former husband of Maude Leone, actress, a well known Omaha woman and favorite stock company star, is writing sensational letters concerning his marriage, much to the discomfort of Miss Leone, and to the astonishment of stock company patrons from the Gulf States to the coast.

Both are well known in Omaha. In fact, Miss Leone, as she is known before the footlights, is here at the present time with her mother. She has been here for the last six months. In fact she came here purposely to secure a divorce, which was granted on Sept. 2.

Miss Leone, who is a striking brunette, well known to Omaha theatrical patrons, told a BEE reporter an account of her marital troubles. She told of their marriage in Cedar Rapids thirteen years ago, and of the divorce two years later, because Mack imbibed too freely.

They were remarried later and traveled together in stock companies for a long time, making such towns as Duluth, Omaha, Denver, Salt Lake and coast cities. Their married life has never been happy, though Miss Leone admits that she remarried him after the divorce, because she loved him.

Whatever the facts may be, Mack, according to the BEE, is in jail in Salt Lake for threatening to kill his mother-in-law. While in jail, he has given out information about alleged sensational love letters.

PAUL ARMSTRONG AGAIN SUED.

For Second Time Divorce Action Begun by His Wife.

Relia Abell Armstrong, wife of Paul Armstrong, the playwright, filed an action for divorce against her husband Tuesday in the County Clerk's office, New York, Oct. 22. Two years ago Mrs. Armstrong filed a similar suit in Maryland, alleging cruelty, harshness, and brutality on the part of her husband. The first case was finally discontinued, it being understood that Mrs. Armstrong had originally brought the suit at the request of her husband, and that the differences between the couple were settled amicably. In her second suit Mrs. Armstrong asks for the custody of her three children. Further details in the present suit have not been divulged.

MABEL HITE DIES OF CANCER.

Death of Young and Popular Comedienne Comes Suddenly.

Mabel Hite, loved by thousands of theater patrons and baseball "fans" throughout the country, died suddenly last Tuesday in her home, 526 West 111th Street. She was only twenty-seven years old. Although Miss Hite was operated on for cancer of the intestines but last June, her sturdy constitution and naturally buoyant temperament brought about so quick and hopeful a convalescence that she laughed at her doctors when they said her death was but a matter of months. She attributed her apparent health to Christian Science, to which she was gradually won over by her mother; but recently, ill health returning, she was under the care of Dr. J. P. Hunt. Her death came suddenly.

In private life, Miss Hite was the wife of "Mike" Donlin, the baseball player. She and her husband played together both in vaudeville and in A Certain Party. Among her earlier successes were The Telephone Girl, The Chaperone and A Venetian Romance. Her appearance in A Knight for a Day brought her her first big success in New York. During the present baseball season, when the Pittsburg National team, with "Mike" Donlin a member, appeared at the Polo Grounds in September Miss Hite was present at one of the games and received an ovation from the rest of the spectators.

POLLOKS IN DIVORCE SCANDAL.

The Mr. and Mrs. Henry Pollok, of Rosenthal fame, in addition to getting themselves mixed up with the graft investigation, were also in the divorce courts, or rather, Mr. Pollok was, inasmuch as his wife sued him charging that the woman he was living with and who is known as "Mrs. Pollok," is in reality an actress named Mary Anderson. The Supreme Court has granted her a divorce.

OBJECTS TO CHAPERON, ELOPES.

Vera Olcott, a young cabaret dancer who has been delighting crowds in a New York café for the last two or three weeks, eloped with Alfred Wyller, a Chicago contractor, and gives for her excuse that she wished to be free from continual chaperonage from her mother. She stated that she does not intend to give up the stage for all time, although she will not dance for the present, as she is on her honeymoon.

MILLER—HOMBERG.

William W. Miller, owner of the William Penn Theater in Philadelphia and interested in many others, was married to Louise Homberg on Oct. 18, at the residence of the Rev. Henry Berkowitz.

MRS. GOURAUD SAYS "NONSENSE."

Denies That She Is to Marry Bernhardt's Leading Man.

Mrs. "Jack" Gouraud, who arrived in New York last Tuesday on board the Kaiserin Auguste Victoria, vigorously denied her reported engagement to Edmund Max, for the last seventeen years leading man with Sarah Bernhardt. No, she told the awed New York newspaper men who had assembled at the wharf, they were merely good friends. Of course it was nothing that M. de Max came over on the same ship—that was just a happy circumstance. And of course it is just her love for dear Paris which, after three months at her home at 80 Madison Avenue, will drive her back to the French capital to live there permanently when what M. de Max calls his little pleasure jaunt is over. Meanwhile the aesthetic French actor fondles his famous Oriental jewels (which he does not reveal to mere newspaper men) and probably thinks his own thoughts about the reputed engagement. But outwardly he is full of a languid skepticism concerning it.

Mrs. Gouraud, it will be recalled, has for many years been one of New York's best known and liked "first-nighters." It was her habit to attend all opening performances in gowns as expensive as those of a European princess. She dazzled all beholders, but her democratic manners and speech quickly banished any feeling of formality and her friends speedily forgot that she was probably one of New York's richest women.

THE DOUGHTY-GOODWIN CASE.

Charles Doughty Married Marjorie Moreland in Baltimore When She Was Eighteen.

Charles Doughty, the San Diego real estate man, who has sued Nat Goodwin for $25,000 for alienating the affections of his wife, known as Marjorie Moreland, married Miss Moreland in Baltimore eight years ago. The wedding was quiet and took place at the home of the bride. Miss Moreland, whose name then was Margaret Parrott, had recently graduated from the State Normal School, and was eighteen years old. For a year Mr. and Mrs. Doughty resided at the Mount Royal Apartments and then went West to live.

The estrangement, it is said, began five years ago, and Mrs. Parrott, mother of Marjorie, asserts that she had not heard from her son-in-law in that length of time. It has been some months also since she has heard from her daughter. Soon after the estrangement Miss Moreland went on the stage and became Nat Goodwin's leading lady and his co-sufferer in matrimonial rumors.

To the stage world her marriage was unknown, and, in denying the reports that she intended to marry Goodwin, she never referred to this insurmountable condition. She merely said "nonsense!" or something like that.

MISS CARLISLE MARRIED.

Report of Her Marriage to Dr. Pfeiffer Confirmed.

LONDON (*Special*).—Announcement has just been made of the secret marriage of Alexandra Carlisle to the American surgeon, Dr. Albert Pfeiffer, son of Dr. Immanuel Pfeiffer, of Boston, who gained notoriety some time ago by opposing vaccination. They were married at the St. Marylebone registry office on Upper Baker Street, Oct. 7. The witnesses were Arthur Prince, Marion Joy Freelove, Patricia Collinge and Mrs. Oline Blasburg, Dr. Pfeiffer's sister.

Alexandra Carlisle, who until a few months ago was the wife of Joseph Coyne, the American comedian now playing with The Dancing Mistress in England, has the title role in Everywoman on the stage of the Drury Lane Theater in London. It was as Miss Baxter in The Mollusc, produced by Charles Frohman in 1908 at the Garrick Theater, that Miss Carlisle first appeared before an American audience. But long before that appearance she was well known on the stage in London, where she made her debut in 1903. In 1906 she played with Nat C. Goodwin as leading lady in A Gilded Fool, and in the following season with Cyril Maude in the English production of The Earl of Pawtucket. Not more than four years ago she was considered one of the youngest and most beautiful women taking Shakespearean roles, her most noteworthy acting having been done as Olivia in Twelfth Night under the management of Sir Herbert Tree.

KEITH'S NEW THEATER.

Brief Description of New York House Soon to Be Opened.

B. F. Keith's new Palace Theater in Longacre Square at Seventh Avenue and Forty-seventh Street is rapidly nearing completion. It will be the most modern amusement plant in the world, inventions of the last few months being installed on the stage and in the auditorium and offices. In point of luxury for theatergoers the Palace will exceed any other house in America. The offices have been especially designed as the permanent home of the United Booking Offices and the B. F. Keith interests. All big time vaudeville in America will have its metropolitan quarters at B. F. Keith's Palace Theater.

WEEK'S BILLS IN WINDY CITY

Mrs. Fiske Offers Edward Sheldon's "The High Road"—"Fine Feathers" Still On—Many Changes in Sundry Houses.

CHICAGO (*Special*).—The first local performance of Mrs. Fiske's new play, The High Road, by Edward Sheldon, was given at Powers's Monday. The story differs from Egypt, in which Margaret Anglin recently failed to win success. The role Mrs. Fiske plays is that of the daughter of an illiterate farmer in New York State. The girl possesses a sense of the beautiful and there is genuine romance in her soul. The two people whose paths cross the highway of her life are a young country lawyer and a wealthy man from the city. The latter paints for her the charm of metropolitan life and she runs off with him. Through her mistake she begins to develop mentally and spiritually, and because of this mistake she becomes a nobler and stronger woman. She faces the world alone and rises to position and influence. Again the path of the country lawyer crosses hers and the intersection forms the denouement of the drama. In the supporting company are Arthur Byron, Frederick Perry and William Lewers.

Chauncey Olcott opened at McVicker's Oct. 27 in his new play, The Isle o' Dreams, of which the versatile Rida Johnson Young is author. The scenes are laid in the days of Napoleon. Mr. Olcott has the role of a young fisherman, cast upon the coast when a child. In manhood he learns that he is of noble birth. He has a series of misfortunes, which endear him to the heroine and the audience. In the end he finds happiness in the girl he loves, while she is enraptured by new Olcott melodies, and the feminine hearts in the audience beat in perfect accord.

The Garden of Allah closed its remarkable run at the Auditorium Saturday and The Girl of My Dreams is now on view for the benefit of the policemen. It is doubtful if the Auditorium has ever had a better money maker than the impressive Liebler production. The policemen's benefit will last for a month and immediately afterward the opera will open.

Ziegfeld's A Winsome Widow has departed from the Colonial, and The Spring Maid again pours out her bubbles of joyous melody. The cast is virtually the same as last season, Christie MacDonald heading the company.

Monday night will see the hundredth performance of Eugene Walter's splendid play, Fine Feathers, at the Cort. This is the first play of the season to round out a century run. There is no indication of any weakening in its drawing power.

Cecil Lean and Florence Holbrook and their musical play, The Military Girl, depart for New York via St. Louis. The American Music Hall, in which The Military Girl has been given, will be metamorphosed into the Winter Garden and Gertrude Hoffmann will make the transformation complete by heading the first revue, From Broadway to Paris.

Other interesting events are projected on the theatrical calendar. Following Miss Hoffmann at the Winter Garden will come Gaby Deslys in Vera Violetta. James K. Hackett comes to the Illinois Nov. 10. Lina Abarbanell and Robert Warwick will appear on Nov. 10 at the Garrick in Miss Princess. On the same date, The Million will be played here for the first time at the Olympic. Another new production only two weeks off is My Little Friend, operetta by Oscar Strauss, that will be brought out at the Studebaker. Simultaneously Ben-Hur will come to the Colonial. David Belasco sends word that the opening date of Frederic and Fannie Locke Hatton's play, Years of Discretion, will be Nov. 19. This work by Chicago dramatists will be seen at Powers's.

Attractions which continue are Milestones at the Blackstone, The Girl from Montmartre at the Chicago Opera House, The Red Widow at the Grand Opera House, The Blue Bird at the Garrick, Kismet at the Illinois, The Girl at the Gate at the La Salle, The Man Higher Up at the Olympic, and Bought and Paid for at the Princess.

The week's vaudeville headliner at the Majestic is the Belasco production of Austin Strong's The Drums of Oude. At the Palace the headliner is Henry Woodruff in A Regular Business Man. The Flirting Widow is at the Columbia, Queens of Paris at the Star and Garter, and The Tiger Lilies at the Empire.

At other theaters are: Shepard of the Hills, Victoria; Traveling Salesman, Imperial; The Confession, Crown; The Time, the Place and the Girl, College; The White Slave, National; vaudeville at the Wilson, Willard, Lincoln, Hamlin and Empress.

LITTELL MCCLUNG.

THE WEEK IN BROOKLYN.

BROOKLYN (*Special*).—The Rose Maid captivated at the Broadway last week.

Clan MacDonald and many other clansmen took turns at the Majestic last week. Bunty Pulls the Strings proved to be a most popular attraction at that playhouse. An added feature was presented for the benefit of Clan MacDonald on the opening night, when J. McLean Johnson piped while the Misses Peters and Harkness danced.

Patrons of the Orpheum didn't take kindly to the offering of Ray Cox. However, the remainder of the bill including The Little Parisienne, In and Out, Lambert and Ball, Stuart Barnes maintained the standard Oct. 21-26.

The System, with Taylor Granville and Laura Pierpont, was featured at the Bushwick Oct. 21-26. Others were Jessie Busley, Emily Darrell and Charles Conway, Vera Michelena, Jim Diamond and Sybil Brennan.

Anna Eve Fay caused interference on the part of the Fire Department at the DeKalb Oct. 21-26. Hundreds were turned away at each performance. The Strongest Link, a playlet presented by Florence Hadley and Harry First, proved a fine added attraction.

J. LEROY DAUG.

NEWS FROM NEWARK.

NEWARK, N. J. (*Special*).—Robert Mantell had a prosperous week at the Shubert Oct 21-26, to packed houses.

The Concert with Leo Ditrichstein was presented at the Newark Oct. 21-26, to crowded houses, its second engagement here.

The Payton Stock company presented to crowded houses What Happened to Jones Oct. 21-26. All the favorite members, Mabel Brownell, Sadie Radcliffe, Lillian Stuart, Mabel Estelle, Grace Fox, Clifford Stork, Joseph Girard, Lee Sterrett, Arthur Jarrett, Harry Roach and S. K. Fried scored. The Christian Oct. 28-Nov. 2.

At Proctor's, Laddie Cliff headed bill Oct. 21-26. Others were Woods and Woods, Kublick, Bonita and Hearn, Gladys Vance, Four Entertainers, Hale Norcross, and Maxini Brothers.

The Fatal Wedding played its annual engagement at Jacobs' Oct. 21-26; good audiences.

High Life in Burlesque with Pat White, Charles Falke, Henry and Francis, and Barrett and Belle pleased large audiences at Miner's Oct. 21-26.

The Columbian Burlesquers packed the Gayety Oct. 21-26. Among the principals were Charles Howard, Nellie Florede, Fanny Veder, Abe Leavitt, Joseph Emerson, and Manhattan Comedy Four.

The Italian Opera company, under the management of F. Carlo, presented Lucia at the Ross Metropolitan Theater, Oct. 22 to crowded house. GEORGE S. APPLEGATE.

"WOMAN HATERS" FOR ROAD.

On Saturday evening the last performance of The Woman Haters will take place at the Astor Theater. Beginning next Monday the operetta will go on tour, and will make its first visits in Philadelphia and Washington. In spite of a consistent and cleanly amusing story, dancing that is not mere acrobatics, and charming music, the operetta has not been especially successful on Broadway. There are no big "features" in the piece, and it is consequently difficult to advertise; the quiet and steady charm which pervades the entire performance cannot easily be crystallised into billboard phrases. Sallie Fisher, who has been indisposed, will rejoin the company shortly after it has started on tour.

SMOKE FROM THE SMOKY CITY.

PITTSBURGH (*Special*).—Eva Tanguay in The Sun Dodgers with George W. Monroe was the offering at the Alvin last week to overflowing houses. Miss Tanguay literally took her audiences here by storm. Mr. Monroe, Harry Fisher and Belle Blanche shared honors, Harold Crane, Nat Fields, Denman Maley and Jerry Hart were in the cast, too. The Gypsy this week. The Million follows.

Eddie Foy in Over the River attracted largely last week at the Nixon, supported by a good company. A Pittsburgh girl, Leonie Stephens, was credited with clever work, while the dancing of James Davis and Pearl Matthews was a feature. Kitty Gordon in The Enchantress this week, The Little Millionaire following, and David Warfield underlined.

Vaughan Glaser pleased good audiences in The Grain of Dust at the Lyceum last week. His excellent company included Isabelle Randolph, Constance Kenyon, Sue MacNamey, Grace Lathrop, George De Carlton, Harrison Steadman, Donald Gregory, Louis Thiel, Harry Driscole and George Burger. The Divorce this week; A Fool There Was underlined.

The Harry Davis Stock Players at the Duquesne gave a creditable presentation last week of The Greatest Thing in the World. Mary Hall, Frank Wright, Katherine Stanton, Loretta Wells and Wayne Campbell were all praiseworthy. Under the Law, by Allan Davis, a local playwright, will be given 28-2.

Excellent vaudeville was presented last week in honor of the opening of the Winter season at the Grand. Headliners were Louise Gunning, Kate Watson, Marceline and Detective Keen. The current week's bill includes Simon and Osterman, Belle Story and Clara Ballerina.

The Taxi Girls drew largely last week at the Gayety, where The Winning Widow is billed this week. DAN J. FACKINER.

NEW YORK THEATERS.

EMPIRE Broadway and 40th Street. Evenings at 8:15. Matinee, Saturday, 2:15.
CHARLES FROHMAN Presents
John Drew
In Alfred Sutro's New Comedy
The Perplexed Husband

LYCEUM 45th Street, near B'dway. Evenings at 8:15. Mats., Thur. and Sat. at 2:15.
DANIEL FROHMAN, Manager
Charles Frohman presents
MISS
BILLIE BURKE
In ARTHUR PINERO'S 4-Act Comedy,
The Mind-the-Paint Girl

GARRICK 35th St., near Broadway. Evenings, 8:15. Mats., Wed. and Sat., 2:15.
CHARLES FROHMAN, Manager
Charles Frohman Presents
JOHN MASON
In Henry Bernstein's 4-Act Drama
THE ATTACK
By the Author of "THE THIEF."

MOULIN ROUGE Formerly New York Theater.
Evenings 8:15.
Matinees, Wednesday and Saturday, 2:15.
Smoking Permitted
ZIEGFELD FOLLIES
ZIEGFELD'S CLEVEREST CHORUS

NEW AMSTERDAM
THEATER W. 42d St. "The House Beautiful."
KLAW & ERLANGER.....Managers
Evenings, 8:15. Mats., Wed. and Sat., 2:15
Klaw & Erlanger Present
The Success of All Europe
THE COUNT OF LUXEMBOURG
A Musical Romance by Franz Lehar, Author of "The Merry Widow," American Libretto by Glen Macdonough.
NOTABLE CAST OF 100

LIBERTY 42d Street, near B'dway Evgs., 8:15. Mats. Wed and Sat. at 2:15.
KLAW & ERLANGER, Managers
Klaw & Erlanger will Present
MILESTONES
By Arnold Bennett and Edw. Knoblauch.
The Greatest Comedy Success of the last 50 years.
Playing to Crowded Houses at the Royalty Theater, London.

PARK 59th St. and Col. Circle. 'Phone 3500 Col. Evgs. at 8:15, Mats. Wed. and Sat. at 2:15.
Wednesday Matinees, 50c. to $1.50.
FRANK McKEE.....Manager
Last Two Weeks
Henry B. Harris Presents
Clifton Crawford
In the New Musical Play,
MY BEST GIRL
By Channing Pollock and Rennold Wolf. Music by Clifton Crawford and Augustus Barrett.

KNICKERBOCKER B'WAY & 38th St.
Charles Frohman, Klaw & Erlanger, Props.
Evs. 8:10. Matinees Wed. & Sat. 2:10.
Klaw & Erlanger present
A New Musical Comedy
OH! OH! DELPHINE
Cast and Ensemble of 100
Book and Lyrics by C. M. S. McLellan.
Music by Ivan Caryll, composer of THE PINK LADY.

CENTURY THEATRE 62d & Central Park West.
Phone, Col. 8800. Evenings, 8 sharp. Matinees Wednesday, Saturday and Elec. Day at 2.
Prices 25c. to $1.50
THE DAUGHTER OF HEAVEN
By PIERRE LOTI and JUDITH GAUTIER

WALLACK'S Broadway & 30th St. Evs. 8:20; Mats., Wed. and Sat. 2:20.
Wednesday Matinee Prices, 50c. to $1.50.
R. Macdonald Hastings' New Comedy,
LAST WEEK
"THE NEW SIN"
With the Company from the Royalty Theater, London.

CURRENT AMUSEMENTS

Week ending Nov. 2.

ACADEMY OF MUSIC—The Bad Mill—394 times—plus 2d week—10 to 18 times.
ALHAMBRA—Vaudeville.
ASTOR—The Woman Haters—4th week—25 to 32 times.
BELASCO—Frances Starr in The Case of Becky—5th week—32 to 39 times.
BROADWAY—Hanky-Panky—13th week—101 to 109 times.
BRONX—Vaudeville.
CASINO—The Merry Countess—11th week—80 to 87 times.
CENTURY—The Daughter of Heaven—3d week—19 to 26 times.
COLONIAL—Vaudeville.
COLUMBIA—Midnight Maidens Burlesquers.
COMEDY—Fanny's First Play—7th week—49 to 56 times.
CRITERION—Commencing Nov. 2—Bachelors and Benedicts.
ELTINGE—Within the Law—8th week—54 to 61 times.
EMPIRE—John Drew in The Perplexed Husband—9th week—63 to 70 times.
FORTY-EIGHTH STREET—Little Miss Brown—10th week—71 to 78 times.
FULTON—Commencing Oct. 31—The Fight.
GAIETY—Officer 666—187 times, plus, 90 to 97 times.
GARRICK—John Mason in The Attack—7th week—45 to 52 times.
GEO. M. COHAN'S—George M. Cohan in Broadway Jones—6th week—41 to 48 times.
GERMAN—The Five Frankforters—90 to 21 times; The Robber Baron—4 times; Youth—1 time.
GLOBE—The Lady of the Slipper—1st week—1 to 8 times.
GRAND OPERA HOUSE—The Rose Maid—170 times, plus 8 times.
HARLEM OPERA HOUSE—Stock co. in The Deep Purple—228 times, plus 12 times.
HARRIS—Closed Oct. 5.
HIPPODROME—Under Many Flags—9th week—98 to 100 times.
HUDSON—Commencing Oct. 29—Helen Ware in Trial Marriage—7 times.
HURTIG AND SEAMON'S—World of Pleasure.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Oh! Oh! Delphine—5th week—33 to 40 times.
LIBERTY—Milestones—7th week—48 to 55 times.
LITTLE—Anatol—3d week—16 to 23 times.
LYCEUM—Billie Burke in The Mind-the-Paint Girl—8th week—57 to 64 times.
LYRIC—The Master of the House—54 times, plus 4th week—25 to 32 times.
MANHATTAN OPERA HOUSE—Sothern and Marlowe in Much Ado About Nothing—7th time; Hamlet—6th time; Romeo and Juliet—5th time; Taming of the Shrew—6th time; Twelfth Night—5th time; Merchant of Venice—5th time; As You Like It—3d time; Macbeth—3d time.
MAXINE ELLIOTT—Ready Money—11th week—82 to 89 times.
METROPOLIS—Cecil Spooner Stock co. in The Easiest Way—356 times, plus 10 times.
MINER'S BRONX—Dante's Daughters.
MINER'S EIGHTH AVENUE—Girls from Reno.
MINER'S PEOPLE—Jardin de Paris Girls.
MOULIN ROUGE—Ziegfeld Follies—2d week—9 to 16 times.
MURRAY HILL—Bowery Burlesquers.
NEW AMSTERDAM—The Count of Luxembourg—7th week—49 to 56 times.
OLYMPIC—Mollie Williams Burlesquers.
PARK—Clifton Crawford in My Best Girl—8th week—53 to 60 times.
PLAYHOUSE—Little Women—3d week—16 to 24 times.
PROCTOR'S FIFTH AVENUE—Vaudeville.
PROSPECT—Stock co. in House of a Thousand Candles—10 times.
REPUBLIC—The Governor's Lady—8th week—54 to 61 times.
THIRTY-NINTH STREET—The Blindness of Virtue—1st week—1 to 8 times.
VICTORIA—Vaudeville.
WALLACK'S—The New Sin—3d week—16 to 23 times.
WEBER'S—A Scrape o' the Pen—6th week—37 to 44 times.
WEST END—The Brute—23 times, plus 8 times.
WINTER GARDEN—The Passing Show of 1912—15th week.

QUIET WEEK IN BOSTON TOWN

"Butterfly Baronet" at Castle Square Only Novelty—Church Indorses "Disraeli"—A Surprise Wedding and Other Notes.

BOSTON (*Special*).—This week sees a pronounced lull, so far as novelties are concerned. One of the stock houses, the Castle Square, has mounted an original play, but aside from this and the weekly shift at the St. James, there is not an important change of bill. Moreover, the Boston is dark this week and until Nov. 11 when Clifton Crawford comes in My Best Girl.

Nov. 11, Bought and Paid For, will replace Gertrude Hoffmann at the Shubert, Henry Miller in The Rainbow will come to the Tremont, and The Concert will play a return engagement at the Hollis.

By sheer force of her good nature and her skill in doing even ordinary things in her own wholesome and peculiar way, Blanche Ring in The Wall Street Girl turns what would otherwise be a commonplace affair into a delightful entertainment. The songs in themselves may be ordinary, but when Miss Ring sings them they are positively electrical. She is funny in the best sense of that overworked word, and she is absolutely American. George Gaston succeeds in making the Rev. Dr. Leonard really amusing, and yet keeps him in character—no small feat, and the interpolation of Will Rogers in his rope act constitutes one of the hits. This is Miss Ring's last week at the Tremont.

Coming from New England, the stronghold of Puritanism, there is a good deal of significance in the most recent indorsement of Disraeli. The First Parish Church of Dorchester is as old an institution as Boston itself. In its last church calendar this notice was given prominence: "It may be of interest to theatergoers who are not members of the Drama League of Boston to know that the Play-going Committee of the League urges members to avail themselves of the opportunity to see Disraeli, by Louis N. Parker, now being played at the Plymouth Theater. To quote from the *Bulletin* comment: 'Mr. Arliss shows consummate ability. The company is of general excellence. This is an opportunity to see in an entertaining, wholesome play some of the best acting which the modern American stage can offer. It is surely as desirable nowadays to recommend a good play as to call attention to a good book."

Coming Home to Roost, Edgar Selwyn's new play, with Grace Elliston and William Courtleigh, is in its last week at the Hollis; The Quaker Girl at the Colonial and Rose Stahl in Maggie Pepper at the Park are in the midst of apparently unlimited runs; Gertrude Hoffmann in Broadway to Paris remains only this week at the Shubert, while Little Boy Blue will continue at the Majestic until Nov. 9, to be followed, probably, by The Merry Widow.

The benefit matinee for the Henry B. Harris Rest Home for Stage Children, which took place Tuesday afternoon, was held at the Colonial instead of the Boston, as first announced. Every company in town was represented, from George Arliss to Keith's.

A couple of weeks ago Mr. Gulesian mounted a new play, On the Level, by Richard Madden, in the course of his stock season at the St. James. This week, John Craig at the Castle Square is replying by producing for the first time on any stage a comedy-drama of intrigue and love-making among English landed gentry. It is called Butterfly Baronet, it was written by a Bostonian, Robert K. Snow, and it was founded on Mary Cholmondeley's novel, "Sir Charles Danvers." A review will appear in next week's MIRROR.

At the St. James the bill this week is The Blue Mouse. Dudley Hawley, Theodore Friebus, Charles Abbe, Ellen Grey Terry, and Beth Franklyn are the present mainstays of Mr. Gulesian's company, presenting performances of a high order. Among the forthcoming productions at the St. James are Dön, The Great Divide, and Alias Jimmy Valentine. During the week of Nov. 11 evening performances will be suspended at the St. James to allow for the production of an amateur musical extravaganza, The College Hero, which will be given for the benefit of the Animal Rescue League.

At Tremont Temple a new Kinemacolor exhibition, the Yellowstone National Park, is being successfully given with entertaining comment by Lawrence Grant.

At the Bijou three reels of Olympian Games pictures are being shown, in addition to regular pictures and music.

Emma Calve will make several "guest appearances" with the Boston Opera company in March next.

A romance of stage life which began last season when Alice Sullivan, ingenue with Blanche Ring at the Tremont, joined the company, culminated last week when she was married to Paul Porter. The marriage was performed at the Court House, and was a surprise to all the company, including Miss Ring.

In addition to lectures on the modern drama by Instructor Hersey, of Harvard, the Public Library of Boston announces a series of six lectures by Olin Downes, music critic of the Boston *Post*, on the development of opera.

Work is progressing rapidly on the foundations of the new Cort Theater, in Park Square.

When the directors of the Toy Theater complete their larger playhouse, the present building is to be rented to Peter Newton for use as The Magic Theater. On Nov. 29 Mr. Newton will present his Soirée Fantastique. FORREST IZARD.

NOTES FROM NATIONAL CAPITAL.

WASHINGTON (*Special*). — The current week's offering at the New National is Joseph M. Gaites's presentation, Our Wives. The rewritten Hawthorne, U. S. A., at this house last week scored well with large audiences. Douglas Fairbanks was excellent in the title-role. Gypsy Love Nov. 4-9.

At the Belasco, Lew Fields presents William Collier in Never Say Die. Aborn Opera company in The Chimes of Normandy drew large houses last week.

Madame Sherry is the very attractive offering at the Columbia, with Flo Irwin, Ann Tasker, Virginia Foltz, Harry Elkas, George Schiller, Emay Alton, and Albert McGarry. Henrietta Crosman was a favorite last week in The Real Thing.

The Little Tenderfoot is at the Academy of Music. Happy Hooligan, with Dan Simons in the title-role, had large audiences last week.

A special committee of five has been appointed by the Chamber of Commerce to investigate the possibility of erecting in Washington a home for permanent grand opera. This action was taken at a meeting of the executive committee last week, when a proposition was put before the committee from Oscar Hammerstein outlining his plans, not made public. His proposition calls for an expenditure of about $700,000, the structure planned to seat 2,200.

William Gillette appeared in this city last Friday as one of the principal speakers in the Roosevelt campaign at the National Rifles' Armory.

Fine business continues at Chase's. Lulu Glaser, Willis Family, Tom Dingle, Esmerelda Sisters, Raymond and Heath, Phina and her picks, Ergotti, Holmes and Buchanan, Oct. 28-Nov. 2.

Poli's vaudeville season continues successful. Hardeen, David Higgins, John T. Murray, Oriole Trio, Mlle. Espey, Makarenka Duo, Williams Brothers, Oct. 28-Nov. 2.

with The Winning Widows, headed by Alta Phippa. This week, The Gaiety Girls.

The Lyceum was successful last week with the Moulin Rouge Burlesquers. Stars of Stageland this week. JOHN T. WARDE.

INKLINGS FROM INDIANA.

INDIANAPOLIS (*Special*).—Aborn English Grand Opera company at Shubert Murat 14-19 presenting eight operas to large audiences. Hansel and Gretel, heard here for the first time, with Zoe Fulton and Ivy Scott in title roles, Morton Adkins, Philip Fein and Anna Hull, was delightful. The Shriners have taken entire house for opening night of The Whirl of Society 24, their first theater party of the season. Remaining nights will be open to the public. These theater parties for the members of the Mystic Shrine and their friends, which became so popular last season at the Murat, are to be continued this year. Tully Marshall in The Talker 28-2.

Thomas W. Ross, absent from the local stage for several seasons, appeared at English's in The Only Son 17-19 and was welcomed by large audiences and gave an excellent performance. Of his able support, Campbell Gollan, Lizzie Hudson Collier, Henry Weaver and Wallace Widdecombe contributed much to the success. Emma Trentini in The Firefly 21-23. Mrs. Fiske in The High Road 25, 26. Carnegie Polar Pictures 28-2 (return). Christie MacDonald in The Spring Maid 11-13 (return).

S. H. Dudley and the Smart Set in Dr. Beans from Boston drew large houses at the Park 21-23. The Gamblers 24-26.

Edna May Spooner and a well balanced company were seen in The Price She Paid at the Colonial 21-26. The Yoke 28-2.

Keith's offered a good bill 21-26 headed by More Sinned Against Than Usual, Mme. Besson's Players in Between Trains, Haviland and Thornton, Dave Ferguson, Downs and Gomez and Leitzel Sisters.

Bernard Randall, stage manager of More Sinned Against Than Usual, and Erville Alderson, who plays the Vermont farmer in the same sketch, were members of the Murat Stock here two seasons ago.

PEARL KIRKWOOD.

GOOD BUSINESS IN TWIN CITIES.

Several Prominent Attractions Break Box-Office Records.

ST. PAUL (*Special*).—The Siren, with Donald Brian and Julia Sanderson, Oct. 20-26, at the Metropolitan: good business. Rainey's pictures Oct. 27-Nov. 2. Spring Maid Nov. 3-6. May Robson Nov. 7-9. Pomander Walk Nov. 10-16. Mrs. Fiske Nov. 24-30. Officer 666 Dec. 1-7. At the Shubert: Ready Money Oct. 20-26. Modern Eve Oct. 27-30. Gilbert and Sullivan's revivals Oct. 31-Nov. 2. Billy B. Clifford Nov. 3-9. At the Orpheum: Mrs. Louis James headliner Oct. 20-26. Macy Models at Empress Oct. 20-26. The Grand had The Rosebuds Oct. 20-26.

MINNEAPOLIS (*Special*).—Modern Eve at Shubert Oct. 20-26; big hit and business. Aborn Opera company Oct. 27-Nov. 2. Gilbert and Sullivan's revivals Nov. 3-9. At the Metropolitan: Rainey's pictures Oct. 20-26. Siren Oct. 27-Nov. 2. Mary Robson Nov. 3-6. Spring Maid Nov. 7-9. Baxe's Bijou: Alma, Where Do You Live? Oct. 20-26. Orpheum: Everywife, headlined, Oct. 20-26. Gayety: Cherry Blossoms Oct. 20-26. JOSEPH J. PFISTER.

RECORD OF LAKESHORE DOINGS.

CLEVELAND (*Special*). — Passers-By was presented at the Opera House Oct. 21-26 by Charles Cherry to large audiences.

C. O. D., Frederick Chapin's new farce, played at the Colonial Oct. 21-26 to large audiences.

The Dance Dream was headlined at the Hippodrome Oct. 21-26. Bell Family, Mexican Musicians, Harry Fox and Millership Sisters, Redford and Winchester, Hunting and Francis, Trovollo, and Kitty Traney also scored.

Rollicking Shannon was seen at the Prospect Oct. 21-26. John O'Donnell pleased large audiences with his songs.

Wildfire at the Duchess Oct. 21-26 was very pleasing. Martin Woodworth made a hit as the stable boy.

The Social Maids were at the Empire Oct. 21-26. George Stone and Jennie Austin head the company.—ITEM: R. W. Baremore has been sent to Cleveland to take charge of the Colonial programme and other theatrical interests for the Jefferson people of Chicago. Mr. Baremore stated to THE MIRROR representative that he had been in the business for many years, having handled advertising for several large companies. GEORGE M. DOWNS, Jr.

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Evgs. 8:20. Mats. Wed. and Sat. 2:20.
Lew Fields Presents **HANKY PANKY** LAST WEEK
Mon., Nov. 4, WALTER DAMROSCH Presents His New Comic Opera **The Dove of Peace** Extra Mat. Elec. Day.

CASINO B'way and 39th Street. 'Phone 3846 Greeley.
Evgs. 8:10. Matinees, Wed. Sat. & Elec. Day.
The Merry Countess

Maxine Elliott's Theater, Bet. B'way and 6th Ave. 'Phone 4085 Bryant.
Evgs. 8:30. Mats. Wed., Sat., & Elec. Day.
H. H. FRAZEE Presents
JAMES MONTGOMERY'S New Comedy
READY MONEY

WILLIAM COLLIER'S **Comedy** 41st, East of B'way 'Phone 5194 Bryant
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Granville Barker's London Company in
FANNY'S FIRST PLAY

LYRIC 42d St., W. of B'way. Phone 3216 Bryant. Evenings, 8:15.
Matinees, Wednesday and Saturday at 2:15.
The Master of the House LAST WEEK.
Mon., Nov. 4, William Faversham Presents **JULIUS CAESAR** Extra Mat. Elec. Day
with a cast of prominent stars, including Mr. Faversham, Tyrone Power, Frank Keenan, Fuller Mellish, Miss Julie Opp.

39th Street Theater, 39th St., near Broadway. 'Phone 413 Bryant. Evgs. 8:30. Mats. Wed., Sat. & Elec. Day.
WILLIAM MORRIS Presents
The Blindness of Virtue
By COSMO HAMILTON

NEW YORK THEATERS.

GAIETY B'way, 46th St. Evgs. 8:30. Matinees Wed. & Sat at 2:30. 'Phone 210 Bryant.
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William Elliott and David Belasco present
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Special Belasco Cast, including
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LAST WEEK
A. H. Woods presents
THE WOMAN HATERS
Nov. 4, Cohan & Harris Present
DOUGLAS FAIRBANKS in
HAWTHORNE, U. S. A.

"TRIAL MARRIAGE."

New Play in Which Helen Ware is Now Appearing.

BALTIMORE, Oct. 22.—Helen Ware must be credited with a sensational hit in Elmer Harris's new play, produced by Henry B. Harris, entitled Trial Marriage. Miss Ware's part is that of Louise Le Val, a young French girl, whose mother, after the father's death, marries an American and takes up her residence in this country. Marie meets Blair Thomas, a trial marriage theorist. She soon finds herself really in love with this posing disciple of advanced ideas, so much so that she consents to a trial marriage and actually goes with him to a hunting cabin in Maine with only one companion, an elderly actor, who is very much opposed to their action, although he makes no move to stop it. Thomas, returning one evening from a trip to the city, in a fit of insane, jealous rage, accuses Marie so fiercely that she leaves him and returns to her home in New York. From this strong scene the author carries out the play to a logical ending.

In the cast are Thomas Hunter, as Blair Thomas; Charles A. Stevenson, as Alexander Prince; Karra Kenwyn, Margaret Gordon, Eleanor Stuart, Mrs. Jerome Eddy, Ernest Stallard and R. H. Hudson.

MILDENBERG SUES METROPOLITAN.

The Metropolitan Opera company filed an answer recently to a suit brought by Albert Mildenberg, a musical composer, to recover $25,000 for the loss of a part of the manuscript of an opera submitted for the prize offered by the Metropolitan in 1911 for an American opera.

The answer alleges that the manuscript in question was entrusted to an express company to be shipped to Boston for examination by one of the judges in the contest, and that without any fault of the Metropolitan it was stolen with other manuscripts from an express wagon. Parts of the Mildenberg manuscript were recovered later and delivered to the plaintiff.

The defendant insists that if there was any negligence it was not on the part of the opera company.

"THE SCOUT."

SALT LAKE CITY.—Frank Bowman appeared Oct. 25 in his own Western playlet, The Scout. Mr. Bowman first wrote The Scout in one of the English classes of the University of Utah when he was a member of the class of 1913. He has had considerable dramatic experience, having been a member of the L. D. S. Dramatic club, the Ellaye moving picture company, was president of the Seventeenth Ward Dramatic club, and was recently offered a character bit in Sue, at the Colonial. Mr. Bowman leaves shortly for a mission to Switzerland and Germany, and on his return will take up the study of law at Chicago.

ORDERS ACCOUNTING OF OLD PLAY.

An accounting of every performance of a play since 1889 was ordered by the Supreme Court last week in a suit brought by Agnes Herndon Andruss, a former actress, against Hal Reid, a playwright, and the American Amusement Association. Mrs. Andruss alleged that Reid had sold her all his rights in a play known as The Ex-Convict. She said she changed the title and produced it with herself in the cast. Then she stated that Reid assigned the play to the American Amusement Association and they also produced it under another name, calling it A Little Outcast. The court found that she had exclusive rights and ordered the accounting, and the profits paid to her since 1889.

"BELLA DONNA," NOV. 11.

John Drew's engagement at the Empire Theater will close sooner than expected, and on Monday, Nov. 11, Alla Nazimova will appear there in Bernard Fagan's dramatization of Robert Hichens's novel, Bella Donna.

JANE COWL FOR LONDON.

Jane Cowl is to appear in England next April in Bayard Veiller's Within the Law. She will play under the management of George Edwardes, who has acquired the British rights of the piece from Selwyn and Harris.

ANNIE RUSSELL SHIFTED

Owing to the fact that the new Princess Theater, now being built on the south side of West Thirty-ninth Street, near Sixth Avenue, is not completed, Annie Russell's Old English Comedy company will open at the Thirty-ninth Street Theater in She Stoops to Conquer, on Monday, Nov. 11.

ALCAZAR AGAIN CHANGES HANDS.

The Alcazar Theater property in San Francisco has again changed hands, as shown by a deed which was recorded last week from A. O. and Mary W. Steward to the Alcazar Improvement company, for $550,000. Emory and Kate Winship constitute the holding company.

HER EYE WORTH $20,000.

Bertha Westbrook Reid is suing Albert Plaut, president of Lehn and Fink, druggists, for $20,000 damages, alleging that her beauty is permanently marred by an accident, due to reckless driving on the part of Plaut's chauffeur, which occurred near Deal Beach, N. J., on July 1, 1910, when her car was in collision with Plaut's. Daniel Frohman testified before Justice Brown last Monday that previous to the accident Miss Reid was successful while on the stage and capable of earning a large salary, while now she would be unable to secure a position as an emotional actress. The accident caused a change in the lower lid of her right eye which has resulted in an apparent difference in the size of her eyes.

FIRST REHEARSAL FOR WEBER AND FIELDS

Lew Fields was formally christened with sand, Nora Bayes rushed over to congratulate him, and the Weber and Fields Music Hall was started on its career. This was not a public occasion, but merely the first rehearsal of the Weber and Fields all star stock company, held on the stage of the new house on West Forty-fourth Street Oct. 15. The remainder of the house is not yet completed, and only all night work of many men made it possible for the cast to assemble on the stage.

When they arrived, the sandbags had not yet been raised to their proper elevation and this small ceremony went on while the principals and chorus gossiped below. One of the bags caught on a border and a shower of sand fell on Lew Fields. He and Joe Weber were happy, for everybody took it as an omen of good luck. The chorus ladies thought it was nice, of course, but took good care to keep away from under the sand bags until everything was in place, for they couldn't afford to soil any of their fine raiment, the kind that Solomon in all his glory couldn't approach. Incidentally there were whispers going around among the newspaper men that it was a chorus in which Weber and Fields had surpassed all previous records for quality.

Besides Weber and Fields, the following principals arrived at intervals: Marie Dressler, Nora Bayes, Jack Norworth, Frank Daniels, Bessie Clayton, Helena Collier Garrick, Arthur Aylesworth, Thomas Beauregard and Mlle. Parepa Osterman. Also present were eight English ponies from the Palace Theater, London; eighty chorus girls, four chorus men, Edgar Smith, librettist; A. Baldwin Sloane, composer; E. Ray Goetz, lyricist, and William Raymond Sill, general press representative.

PIERRE BERTON DEAD.

Pierre Berton, the author of Zaza and co-author of Two Little Vagabonds, died in Paris Oct. 24, aged seventy. He was at one time an actor, but became better known as a dramatist. He usually worked with a collaborator, having the assistance of Pierre de Courcelle in writing Two Little Vagabonds. The cause of his death is stated as paralysis. He came of a family of actors, his grandfather having been the famous Samson of the Comedie Francaise. His father, Francis Berton, was also a well-known actor. M. Berton made his debut at the Gymnase in 1859, and passed successively to the Odéon, the Comedie Francaise, the Vaudeville, and the Porte St. Martin.

NEGROES TO BE ADMITTED.

It was recently announced that orchestra seats in the new Lafayette Theater in Harlem will be sold to negroes, and the policy of the house will be to encourage mixed audiences. This is the first theater to start this in New York. Many of the property holders in that locality have been quietly selling their holdings, as the introduction of a colored theater there will depreciate the property, it is thought. The theater cost $200,000 and will be devoted to vaudeville.

"THE ARGYLE CASE" OPENS.

The Argyle Case, an original four-act drama, by Harriet Ford and Harvey J. O'Higgins, and helped on by William J. Burns, was produced for the first time in Atlantic City, Oct. 17. Robert Hilliard plays Asche Kayton, the private investigator of the Sherlock Holmes's style. The cast includes Gustav Von Seyffertitz, Alphons Ethier, Joseph Tuohy, Louis Thomas, William H. Gilmore, John J. Pierson, Frank Russell, Robert Newcombe, W. T. Clark, James C. Malaidy, Bert Walter, John Beck, Selene Johnson, Stella Archer, Amy Lee, Agnes Everett, Elizabeth Eyre, and Wanda Carlyle.

MLLE. BORDONI AT THE WINTER GARDEN.

On Saturday Irene Bordoni, recently at the Theater des Capucines, Paris, will make her first appearance on our stage at the Winter Garden as a special added feature of The Passing Show of 1912. The First Affair is the name of the pantomime by W. C. Wilson, with music by Ralph Conway, in which she will appear. Sixteen girls and Emil Agoust, ballet master at the Winter Garden, will assist her in depicting a prehistoric love affair between a pair of monkeys.

NEW PRODUCTIONS.

Julia Sanderson will make her first bow as a Frohman star in Philadelphia, her native city, on Jan. 17, at the Forrest Theater. Her part in The Sunshine Girl is that of Delia Dale, a pretty little nobody, living in a seaside village famous for its Sunshine Soap. Here a young lord comes under an assumed name to take his place among the workingmen, and he falls in love with Delia.

John Cort has practically arranged for the New York appearance of C. O. D., a farce, by Frederick Chapin, the first week in November. Another of the Cort productions, Ransomed, a drama of the present, by Theodore Burt Sayre and Cleveland Rodgers, will begin a short road tour at New Haven, Nov. 8, preliminary to its New York presentation.

The Shuberts have arranged with Gladys Unger, who transposed Die Fledermaus into The Merry Countess, to write the libretto of a new comic opera.

The Ghost Breaker is the odd title of a play by Paul Dickey and Charles W. Goddard, which Maurice Campbell will produce sometime in January.

William Faversham's production of Julius Cæsar, which has so favorably impressed the critics of Toronto, where it recently was put on for the first time, is scheduled to have its first New York production at the Lyric Theater, Nov. 4. In the cast will be Julie Opp, Tyrone Power, Frank Keenan, and Fuller Mellish.

The Dove of Peace, Walter Damrosch's new comic opera, will be given at the Broadway Theater on Monday evening, Nov. 4, for its first New York performance. Wallace Irwin is the librettist.

The Yellow Jacket, a new Chinese play by George Hazelton and J. Harry Benrimo, will follow The New Sin at Wallack's Theater on Monday afternoon, Nov. 4. Harris and Selwyn are the producers.

Rehearsals have begun of Auction Pinochle, the new musical farce comedy which Adolf Philipp has adapted for the American stage from the French play Une Partie de Cartes, by Paul Herve and Jean Briquet. It will be produced on Tuesday, Nov. 12, 1912, at Mr. Philipp's new Fifty-seventh Street Theater, which is now nearing completion. Mr. Philipp, who will play the leading male part, has engaged a first-class company of German-American players.

A Rich Man's Son, by James Forbes, will have its premiere at the Harris Theater Nov. 4.

STOCK COMPANIES IN JERSEY CITY.

JERSEY CITY, N. J. (*Special*).—The Whirlwind was put on at the Orpheum Theatre last week by the Orpheum Players to very good business, and the strong play was capably handled by this excellent band of players. William J. Kelly, as the French nobleman, was seen at his best. Maude Gilbert, as the faithless wife, was superb, especially in the second and third acts, when many curtain calls were given. Frank E. Jamison, as the father, was strong, and Wright Kramer, as Andre, was capable. The small parts were also well handled. The Third Degree, this week. The string orchestra at this house is a strong attraction, and the selections are well played. A concert programme is offered every week.

The Academy Stock company at the Academy of Music, put on Monte Cristo capitally last week, to business that would gladden the heart of any manager. The house was sold out for the entire week. Louis Leon Hall made his first appearance with the company as leading man, and became a favorite at once with the patrons. He played the part of the Count in a hearty manner and his support and surroundings were very good. Mary Louise Malloy, A. S. Byron, W. Frederick Wagner, Franklin Hall, Russell Brown and L. P. Leland were likewise very good. Tennessee's Pardner this week.

William J. Kelly, who has been leading man of the Orpheum Players at the Orpheum Theater since that company commenced its season there on Labor Day, closed his engagement as a member of that company last Saturday, and it was with regret that the announcement was received by the patrons. Mr. Kelly has made himself very much liked by the clientele of the Orpheum, not only through his work as an actor, but also through his pleasing personality.

Louis Leon Hall, the new leading man at the Academy of Music, is no stranger in this city. Last season Mr. Hall was at the head of his own company at the Orpheum Theater here. He proved himself a talented actor and many of his old friends will be glad to see him back at the Academy. A. S. Byron, comedian, also an old favorite here when the Spooners had a stock company at the Orpheum, made his first appearance with this company last Monday, and received a warm welcome.

The Little Tenderfoot, at the Majestic Theater last week proved a surprise. It is a well written play, without the conventional Indians and villain; it was handsomely produced by a most competent company.

WALTER C. SMITH.

NANCE O'NEIL AGAIN IN STOCK.

Nance O'Neil, who recently closed a summer stock season, will again venture into the field, opening Nov. 4 at Hathaway's Theater, New Bedford, Mass., where the Rollo Lloyd Players will welcome her as a visiting star. The repertoire will include Leah, the Forsaken, Magda, Fires of St. John and other of her successes.

JAMES KYRLE MACCURDY,
Gotham Theater.

James Kyle MacCurdy, who is in his third year at the Gotham Theater in Brooklyn, now under the management of B. F. Keith, is one of the best character comedians in stock to-day. During his engagement at that playhouse he has been seen in some excellent parts, in which he has demonstrated unusual versatility. Mr. MacCurdy scored decidedly in the William H. Crane part in Father and the Boys, Kid Burns in Forty-five Minutes from Broadway, Father Kelly in The Rosary, Sammy Fletcher in The Commuters, and last week as Joe Portugese, in The Right of Way. The latter was one of the popular actor's best efforts. Mr. MacCurdy was starred for five years in his own comedies, The Old Clothes Man and The Yankee Doodle Detective. The popular actor-author is now negotiating for the production of his latest comedy, The Nine Lives of Mrs. Cat.

NEWS FROM BROOKLYN.

BROOKLYN, N. Y. (*Special*).—Another stock company has made its appearance in Brooklyn. The Grand Opera House, which changed its policy from vaudeville to the legitimate some time ago, will now be the home of a stock organization. Lena Rivers was the offering last week, and from the large attendance it was apparent that the piece is still popular with Brooklyn theatergoers. Irene Douglas, in the title role, and Noel Travers were very pleasing in their assignments. Dunward Belmont, Grace Cameron, Elsie Niemeyer, Sarah Kyles, Jack Mathews, Maxine Miles, Lydia Powell, Franklin Searight and Wilson Ford were included in the cast. This week, Three Weeks.

Notwithstanding the fact that this is Presidential year there is a probability of the Crescent Stock company breaking all attendance records this season. Crowded houses greet the players at almost every performance. Not in many weeks have the members of that company been seen to such good advantage, as in last week's production of The Deep Purple. George Allison, as Lake, and Mabel Montgomery, as 'Frisco Kate, were at their best, while M. J. Briggs and Joseph Eggerton simply outdid themselves in a realistic manner. William Evarts, Isadore Martin, Charles Scofield, Gertrude Rivers and Daniel Hanlon were well cast.

The first costume play of the season made its appearance at the Gotham Theater last week, in The Awakening of Helena Ritchie, Mae Desmond was seen to advantage, while James Kyle MacCurdy gave a splendid portrayal of Dr. Lavender. Alfred Swenson depicted Dr. King, which is a minor role, in a most dignified manner. Raymond Capp, Frank Fielder, Kate Woods Fiske, Mariam Swayne, Henry Carleton and Mary Vernon Wolfe were entitled to special mention.

Members of the Lyceum Stock company were well cast in Money and the Woman, a stirring melodrama produced under the special direction of Thaddeus Gray. Pearl Gray, Harold Claremont and other members of the organization did justice to their assignments.

J. LEROY DRUG.

BIG OPENING IN SEATTLE.

All that goes to make a successful opening marked the first night of the new American Stock company at the American Theater, Spokane, Wash., on Oct. 14, when The Deep Purple was presented. Armloads of flowers for the favorites—Jane Tyrrell, A. Francis Lenz, and Laura Adams—and a speech by Mayor William J. Hindley, featured the opening. Last week the same company presented The Chorus Lady.

BELASCO'S PLAY FOR CHILDREN.

Under the title, The Good Little Devil, David Belasco will present at his theater on Christmas night Un Bon Petit Diable, which was produced last season in Paris at the Gymnase. Madame Rostand and her son, Edmond Rostand, are the authors of the little play.

STOCK COMPANY NEWS

PROMINENT STOCK ACTRESSES.

Irene Timmons was born and educated "up York State," spending a brief period at college—brief because she wanted to act. It was when a stock company opened in her home town that Miss Timmons began her career. In this company she played the ingenue roles and at once created a sensation. Two seasons on the road followed; one with Grace Merritt in When Knighthood was in Flower, and one in the title role of Barbara Frietchie. A season in vaudeville with Eva Taylor, and then a long season of stock roles as leading woman in Worcester, Atlanta and Savannah.

Miss Timmons is now playing at the Prospect, New York city, where she has held the position of leading woman for over a year. Her performances in The Easiest Way, Camille, The Rose of the Rancho, The Thief and Zaza have earned her the highest praise. During the present winter Miss Timmons will be seen as Madame X.

Miss Timmons is a member of the Daughters of the American Revolution, being of Mayflower ancestry, descended from Walter Palmer, who was one of The Pilgrims.

LEONORA BRADLEY RETIRES.

Leading Woman at Greenpoint, Brooklyn Quits Stage Perhaps for Good.

Last week's performance at the Greenpoint Theater, Brooklyn, were the final ones for Leonora Bradley, for on Saturday night Miss Bradley left the Greenpoint players and the stage. For ten years Miss Bradley played with the Castle Square Stock company, of Boston, Winter and Summer, with never a vacation, and now she fears that her health is failing. The popular player has a very handsome estate near Haverhill, Mass., and she will retire to this retreat of quiet for the Winter and Spring. If after this rest she is feeling herself again, she will rejoin the Greenpoint players. Last week Miss Bradley played the name part in Mother, and it was with sincere pleasure that she realized this ambition, it having been her desire to play this part ever since the play was produced with Miss Emma Dunn in the lead.

INTERESTING EXPERIMENT.

Northampton Municipal Theater a Marked Success So Far.

Charles Baisar is playing a special engagement with the first Municipal Theater Stock company, Northampton, Mass, which opened in Old Heidelberg.

That the enterprise is watched with keen interest by managers and others interested in theatrical matters, is proven by the great amount of space which has been devoted to the organization by many of the New York and other papers. A fact that is especially worthy of note, is that the company is made up wholly of American actors, and is in every sense, an American institution. Provincial artists from the "other side" would be sadly out of place where versatility is so essential.

Smith and other colleges have evinced the strongest interest, and the street-car companies are arranging special schedules to accommodate the many who are coming from nearby towns and who appreciate the fact that the city has installed a high-priced, first-class stock company. Already it is being called the "New Theater" of New England.

ROCKFORD, ILL., STOCK OPENING.

Otis Oliver and his Drama Players have opened stock at the Majestic Theater, Rockford, Ill., and report excellent business. The company is presenting two royalty plays each week. In support of Mr. Oliver are Charles Dalley, Ed Williams, R. Hoffman, E. L. Baldwin, H. Cultes, Charles Mates, Ray Taylor, Evelyn DeFolliart; leads, Katherine Bond, Luella Baldwin, Georgia Jones, and Lillian Burkhadt. The company will remain in Rockford all Winter.

NO LIGHT IN "HOUSE OF THOUSAND CANDLES."

Patrons of the Opera House, Villa Grove, Ill., must have been astonished when they gathered one evening recently to witness a performance of The House of a Thousand Candles and found the house in total darkness. In firm expectation of bright light, they waited patiently until the trouble in the local electric light station was attended to, which happy event took place about 9.30 o'clock. Our correspondent does not state what transpired between the scheduled and actual times of opening, but to all concerned it must have been an amusing experience.

IRENE TIMMONS.

SAN FRANCISCO FAVORITE RETIRES.

Fifteen years of almost continuous service in the stock company at the Alcazar Theater, San Francisco, came to an end recently when Adele Belgarde, who has been a popular member of the efficient organization during that time, made her last bow to the Alcazar public. She announces that her retirement from the stage is permanent.

She also expressed the wish that her successor might be accorded the same cordial reception which had always been her lot and hoped that the triumphs of the company might be many and lustrous.

In private life Adele Belgarde is the wife of Fred J. Butler, the stage director at the Alcazar. Some years ago he retired from the stage, to make his reappearance only at rare intervals in plays demanding his presence. Their son, David Butler, is beginning his stage career as a member of the company now playing melodrama at the National Theater.

MANAGERS WATCH CASTLE SQUARE.

This week at the Castle Square Theater, Boston, John Craig is producing for the first time on any stage a new play, The Butterfly Baronet, by Robert Keith Snow. If Mr. Craig shows his usual ability in picking good plays for production, the piece will undoubtedly have a long and successful run. A number of New York producing managers will go to Boston this week to see the play in action, for Mr. Craig announces that The Butterfly Baronet will be available for touring rights immediately following its run at the Castle Square.

CAMBRIDGE THEATER OPENS.

The Cambridge Theater has opened for the season under the management of Harold Chase. The new stock company has in it Lucy Milliken, Arthur Fox, George Brooks, Arthur Claire, Blanche Foster, Harold R. Chase, Paul Boone, Albert Berg, Adelaide Nye, Louise Langdon, William Jeffrey, and John Warner. The play last week was Alabama. It was excellently performed by a capable company. Lucy Milliken as Mrs. Page and Louise Langdon as Atlanta Moberly, did exceptionally well.

STOCK COMPANIES IN NEW YORK CITY.

At the Prospect Theater last week the stock company presented Charlotte Temple most acceptably, with a cast including Paul McAllister, Brandon Evans, Harmon MacGregor, Cecil Owen, Elbert Benson, John J. Owens, Irene Timmons, Lillian Niederauer, Helene Hamilton and Carey Hastings. This week, The House of a Thousand Candles.

B. F. Keith's Stock company at his Harlem Opera House gave a fine performance last week of Jules Eckert Goodman's fine play, Mother. Lydia Knott especially scoring in an uncommonly sympathetic and appealing impersonation of the title role. Honors also went to George Soule Spencer, as Harry Lake, and everybody played excellently. The cast also included Messrs. Randall, Harcourt, Bonney, Paul Kelly, Frank Kelly; Misses Pitt, Patton, Hamilton and Sidney. This week, The Deep Purple.

CATHERINE COUNTISS AT SALT LAKE.

Pending the arrival of Catherine Countiss for leading woman, the Colonial Theater, Salt Lake City, was closed recently for a week. Marjorie Rambeau, formerly the leading woman, was extremely popular and some time it was hoped that a company might be formed about her at the Garrick.

STOCK NOTES.

The Easiest Way, as presented by the Drama Players in Lowell Oct. 14, created much interest. Constance Jackson appeared as Laura Murdock and J. Anthony Smythe, the leading man, appeared as Brockton. The Spendthrift follows.

Marie Curtis opened with the Orpheum Stock, Jersey City, as Beatrice, in Billy, Oct. 7. Miss Curtis recently closed a successful forty weeks' season at the Academy of Music, New York.

Theodore Friebus has succeeded Robert Haines as leading man at the St. James Theater, Boston.

Robert Mansfield has been engaged to head the Lyric Stock in New Orleans.

Richard Gordon, who recently closed as leading man at the Manhattan Opera House, is filling the same position with the Duchess Stock company in Cleveland.

Iona McGrane, well remembered as ingenue at Union Hill, N. J., the past summer, has been engaged by Oliver Morosco for his Burbank Stock in Los Angeles.

Gertrude Eddington is rehearsing her own repertoire company, which will make a tour of New England in all the Broadway successes. Miss Eddington recently closed a successful season in Lowell, Mass.

Adra Ainslee has been engaged as leading woman for the new stock company which A. C. Dorner is to establish at the Grand Opera House, Columbus, Ohio. She is well known in stock work and at one time was leading woman at the Manhattan Opera House of that city.

At the Seattle Theater, Seattle, Wash., Oliver D. Bailey and Eric C. Mitchell are presenting an experienced company of stock players in standard successes. Last week Salvation Nell, with Viola Leach in the title role, met the decided approval of big audiences.

The Thief, presented recently by the new personnel of the Poli Stock Players, Bridgeport, Conn., won unqualified success. Particularly pleasing were the performances of Marguerite Starr, Frances Nordstrom, A. H. Van Buren, Stuart Fox, E. J. Blunkall and Mark Kent.

Anna Cleveland, late leading woman with Lindsay Morison at the Majestic Theater, Boston, and the Auditorium, Lynn, Mass., has retired from the latter company and is now resting at Waterville, N. Y., where her father is a prominent business man. Miss Cleveland has worked continuously for nearly sixty weeks, and considers that she has earned a vacation. She is due in New York this week.

Edgar Darrell, who was leading man at the Standard Theater, Philadelphia, Pa., has been engaged to play the leads at the Victoria Theater, Clarksburg, W. Va.

Sarah Truax, who in private life is Mrs. Charles S. Albert, of Spokane, Wash., has completed a highly successful four weeks' engagement in stock at the Alcazar in San Francisco. She expects to come to New York soon.

Louise Muldener is busy nowadays playing a special engagement with the Orpheum Stock company, Jersey City, also rehearsing in New York for a new production which will open in Philadelphia in November.

The Spendthrift, as given by the Drama Players at Lowell, delighted large audiences last week. J. Anthony Smythe, Constance Jackson and Isaac Dillon were seen in the leading roles. Alias Jimmy Valentine follows.

Donah Benimo, sister of J. Harry Benimo, is playing a special engagement with the Orpheum Players in Jersey City.

Terihe Boros, author of The Seven Sisters, appeared in that production last week at the Gayety Theater, Hoboken. Severin De Deyne, Elizabeth Rathbun, Bernard J. McOwen and Enid May Jackson were prominent in the cast. The House Next Door is this week's offering.

Monte Cristo, as produced at the Academy of Music, Jersey City, last week, established Louis Leon Hall as the new man of this popular company. Tennessee's Pardner this week.

The Duquesne Stock Theater company at Pittsburg produced The Greatest Thing in the World to appreciative audiences. Mary Hall, Frank Wright, Dennis Harris and Lucretia Wells are commendable. The current attraction by the stock company is a new play entitled Under the Law, by Allan Davis, a Pittsburgh playwright.

Rose King as Madame X, supported by the King-Lynch Players, drew capacity houses to the New Park Theater at Manchester, N. H., last week.

Sylvia Bladen, a New York society girl, has made a pronounced success with the John Craig Stock company, Boston.

The Empire Theater Stock company at Providence gave an interesting revival of The Octoroon last week. Lovell Taylor, Homer Barton and Roy Phillips in the leading roles.

AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "Stock Company News," "Gossip," "Reflections," "Engagements," "Vaudeville," Etc.

ALABAMA.

MOBILE.—THEATER: Al. G. Field's Minstrels 17; large business; best minstrels seen here in many seasons; Bert Swor and John Healy deserve mention. Quaker Girl, with Victor Morley and Natalie Alt, 18, 19; good houses. Louisiana Lou 22, 23. Madame Sherry 26.——ARENA: Barnum and Bailey Circus 5.

MONTGOMERY.—GRAND: Mutt and Jeff 14; large house. Man's Game 15, 16 pleased small business. Quaker Girl 17 delighted large audience.

SELMA.—ACADEMY OF MUSIC: Mutt and Jeff 15; satisfactory business. Quaker Girl 16; capacity. The Traveling Salesman 22. Louisiana Lou 23.

TUSCALOOSA.—AUDITORIUM: Mutt and Jeff 16; best house of season. Traveling Salesman 24.

ARIZONA.

PHOENIX.—ELKS' THEATRE: Heartbreakers 17; S. R. O.; heavy advance sale opening season.

ARKANSAS.

TEXARKANA.—GRAND: Confession 14 opened season; good house. Naughty Marietta 15; crowded house. Al. H. Wilson 18; big business. Dandy Dixie Minstrels 19; best performance; good business. Allen's Minstrels 21. Ringling Brothers' Circus 22. 101 Ranch Circus Nov. 9.

LITTLE ROCK.—KEMPNER: Al. H. Wilson 16; good business. Maude Adams in Peter Pan 22; S. R. O. Common Law 26. Get-Rich-Quick Wallingford 31. Quaker Girl Nov. 1. Rose Maid 5.——ARENA: Miller and Arlington's 101 Ranch Show 21; large crowd.

CALIFORNIA.

OAKLAND.—MACDONOUGH: In Old Kentucky 17, 18; fine attendance.——LIBERTY: Landers Stevens, supported by Bishop's Players, in Squaw Man 14-30; capacity.——COLUMBIA: Harry Bernard in At Saratoga 13-19; satisfactory.——ORPHEUM: Fine vaudeville 13-19; increased attendance.——PANTAGES: Good bill 13-19, headed by Chicklets and Tom Kelly; attendance good.

MARYSVILLE.—THEATRE: In Old Kentucky 15, opening house; big business. Vaudeville 17. Officer 666 18.

COLORADO.

DENVER.—BROADWAY: Valeska Suratt in Kiss Waltz 21-29; bewildering production in which the scintillating Miss Suratt is seen to fine advantage; unusually large business for the ten days' engagement. Typhoon 4-10.——TABOR: Rainey's pictures 20-26; splendid drawing card. Rosary 27-Nov. 2.——ORPHEUM: Fine bill, as always, with Elsa Ruegger, the 'cellist, as the splendid headliner. Frank Milton and the De Long Sisters, former residents of Denver, were given an ovation in their sketch 21-27.——AUDITORIUM: Secret of Suzanne by Chicago Grand Opera co. 21, 22, with Alice Zepelli; Alfredo Costa lent admirable support; business fair. Riccardo Martin and Rudolph Gans in concert 28.

COLORADO SPRINGS.—OPERA HOUSE: Rainey's Pictures 15-17; fair business. Goddess of Liberty 19; poor business.——BURNS: Alma Gluck 19; S. R. O. Burns Stock co. in Seven Days 17-19; good business. Secret of Suzanne 23. Heartsease 24-26.

CONNECTICUT.

BRIDGEPORT.—LYRIC: Brewster's Millions to good business 21-26, showing Harry Ingram at his best. Three of Us 28-2.——POLI'S: Mark Kent, Frances Nerstrom, and A. H. Van Buren gave masterly characterizations in Dawn of a To-morrow 21-26. Sherlock Holmes 28-2.——PARK: Rainey's Pictures 21-23. Bon Ton Burlesquers 24-26.

WILLIMANTIC.—LOOMER: Vassar and Arbus's Vaudeville co. 18, 19; good houses. Paul Marcel (return) in L'Abbe Constantin 26.

FLORIDA.

JACKSONVILLE.—DUVAL: Louisiana Lou Nov. 2. William Hodge 4. Forty-five Minutes from Broadway 5. Winsome Widow 6. Rosary 14. Primrose and Dockstader 16.——ORPHEUM: Vera Bettina, Mlle Marpe, Gibson and Bannie, H. T. McConnell, and Palfrey, Barton, Brown and Lovera 13-19; good business.

GEORGIA.

ALBANY.—Madame Sherry 8; fair business. Alma, Where Do You Live? 9; good business. Mutt and Jeff 10; good business.

IDAHO.

NAMPA.—OPERA HOUSE: Joseph E. Howard opened season here in Goddess of Liberty 7 to small house. U. S. Marine Band 11; good music; good house. Lion and the Mouse 13; fair business.

ILLINOIS.

ROCKFORD.—GRAND: Donald Brian in Siren pleased large house 15. Divorce Question 16; fair business. Sarah Padden Nov. 1. Fortune Hunter 5. Eternal City 7.——ORPHEUM: Willie Hale, Al. Laurince, Scott and Wallace, Burk and Peyser 14-19; good houses.——MAJESTIC: Triumph of Betty pleased crowded houses 14-19.

AURORA.—GRAND: Divorce Question 20; good business. George Evans's Minstrels 22; medium business. Tillie's Nightmare 23. Chauncey Olcott 26. Madame Sherry (return) 27. Thomas Orchestra 29. Common Law 31.——FOX: Cat and Fiddle 14-16; S. R. O.

STREATOR.—PLUMB: Bernard Daly in Dion O'Dare 20; good business. George Evans's Minstrels 21; capacity.——ITEM: After his performance George Evans was entertained at a stag smoker by the local lodge of Elks, of which he is a member.

OAK PARK.—WARRINGTON: Goose Girl 14-19; capacity. Grace Hayward in title-role charming. Albert Morrison, William Webb, Minnie Radcliffe, Maude Atkinson, Walter Poulter, Frank Deslthorne showed exceptional ability.

DIXON.—OPERA HOUSE: Howe's pictures 18 pleased good business. Photoplays and vaudeville pleased good houses 18-20.——FAMILY: Vaudeville and pictures to good business 14-20.——PRINCESS: Pictures; good business 14-20.

BLOOMINGTON.—CHATTERTON: George Evans's Minstrels 18; big business. Common Law 19; good business. Herbert Witherspoon 22.——MAJESTIC: Cat and Fiddle; good business 21-26.

QUINCY.—EMPIRE: Secret of Suzanne 16, by Chicago Grand Opera co., drew large audience. Robinson's Crusoe Girls 17; good audience. Oscar Cook Stock co. 18-20 in Beware of Men; good business.

ELGIN.—GRAND: Adams and Guhl Musical Comedy co. 21-26 in In Sunny Spain and Two Admirals; capacity.——ITEM: The Globe has been closed by the owner and is for sale.

DECATUR.—POWERS: Common Law 16 pleased fair house. Mr. Plaster of Paris 20 pleased two houses.——NEW EMPRESS: Vaudeville 20-26; good business.

TAYLORVILLE.—ELKS': Vaudeville and pictures last three weeks to excellent business. Anchor Sisters 17-19. Dupoint and Devin 21-25. Rosary 30.

MORRISON.—AUDITORIUM: Divorce Question 14; good business.

INDIANA.

MUNCIE.—WYSOR GRAND: Stronger Love 12; good house. Vaughan Glaser in Grain of Dust 14; good house; excellent co. Get-Rich-Quick Wallingford 17; good house. Looping the Loop 19; good house. Freckles 22. Man's World 24-26.——STAR: Eddie Adair in The Girl from Shanley's, Maville, Raymond Midgets, Hunter and Ross 14-19.

SOUTH BEND.—OLIVER OPERA HOUSE: Donald Brian in Siren 14; big house. Newman lecture 22 pleased. U. T. C. 19; large house. He Fell in Love with His Wife 21; small audience; excellent performance.——AUDITORIUM: Wright Huntington Stock co. in Alias Jimmy Valentine 14-20. A Bachelor's Romance 21-27; business good.

HAMMOND.—THEATER: Bernard Daly in Dion O'Dare 15 pleased medium house. Divorce 18 pleased poor business. Martin's U. T. C. 27; capacity. Freckles 3. Law and the Lady 5. Cat and Fiddle 10. Bunty Pulls the Strings 20. Common Law 24. Zig Zag Alley 30.——ORPHEUM: Jewel Girl 17-20.

ANGOLA.—CROXTON OPERA HOUSE: Stetson's U. T. C. 16; good business. Pictures 18, 19. Shepherd of the Hills 21; capacity. Madame Sherry 23. He Fell in Love With His Wife 30. De Rue's Brothers' Minstrels 5.

LOGANSPORT.—NELSON: He Fell in Love with His Wife 19; good co.; fair business. Margaret Anglin in Green Stockings 22; packed house. Shepherd of the Hills 25. Madame Sherry 26.

BEDFORD.—STONE CITY: Season opened 17 with George Sidney in Busy Izzy; crowded house. Punkin Husker 19; fair house. Cowboy's Sweetheart 28. David Bispham 30.

FRANKFORT.—BLINN: Get-Rich-Quick Wallingford 15; large audience. Royal Slave 25. Girl from Broadway 29. Divorce Question 31.

MICHIGAN CITY.—ORPHEUM: He Fell in Love With His Wife 20 pleased fair audience. Jewel Girl 24-27.

VINCENNES.—GRAND: Busy Izzy; large crowd. Get-Rich-Quick Wallingford 24.

GOSHEN.—JEFFERSON: Shepherd of the Hills 22; satisfaction.

IOWA.

DUBUQUE.—GRAND: Girl of the Underworld 20; good houses. Common Law 21; excellent performance; light attendance. George Evans's Minstrels 24. Thelma 27. Fortune Hunter 30. Beverly Nov. 1. House of a Thousand Candles 3. Donald Brian 4. Thomas Rose 10. Light Eternal 15-17. Fiske O'Hara 19. U. T. C. 20.——MAJESTIC: Empire State Quartette, Gardiner and Vincent, John Small and Sisters, Gannon and Tracey, Al. Allen 14-16; fine business. Menlo Moore's Mother Goose Girls, Clark Sisters and Kathryn Sterling, Le Roy and Paul, Carl and Lillian Muller, Charles Kenna, and Grimm and Elliott 17-20; good attendance. Six O'Connor Sisters, Snyder and Buckley, Rogers and Wiley, Magee and Kerry, Anita Bartling, and La Valle 21-23.

DES MOINES.—BERCHEL: Walker Whiteside in Typhoon 16; good business. Putting It Over 20; good business.——PRINCESS: Stock co. in Seven Sisters 18-19; fair business.——ORPHEUM: Cressy and Dayne, Lester, Chick Sale, Fleurette, Pauline Moran, Matilda and Elvira, and La Vier 13-19; good business.——MAJESTIC: Night in Edelweiss headed bill 13-16 and Kelley's Happy Youngsters 17-19; good business.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: Fortune Hunter 16; good business. Cast showed Thomas Rolfe, Denton Vane, Fred E. Hand, Mark Ellison, Edgar Murray, Sr., James Ryley, Harry Ellis, Guy Kibble, Charles B. Boyd, Grace Caliders, Edna Roland, and Myrtle Miller. Graustark 24. Officer 666 31. Blue Mouse Nov. 2.

BURLINGTON.—GRAND OPERA HOUSE: Howe's pictures 25, 26. George Evans 29. Common Law 31. Modern Eve Nov. 3. Everybody's Doing It 5. Prince of To-night 9. U. T. C. 10. Divorce Question 16.——GARRICK: Vaudeville 20-26.

WATERLOO.—THEATER: Thelma 19; good houses. Alice Nielsen Opera co. 21; good attendance. Modern Eve 25. Graustark 26.

CLINTON.—THEATER: Officer 666 15 delighted capacity. Howe's pictures 17; good business. Common Law 19; small house.

GRINNELL.—COLONIAL: Common Law 17 pleased fair audience.

KANSAS.

CONCORDIA.—BROWN GRAND: Paid in Full Sept. 23; good business. Arab 8; small house. The Morey Stock co. 14-19; good business. Plays: Alabama Romance, Quaker Tragedy, Neglected Wife, Fisherman's Daughter, In God's Country, Resurrection. Rolander Family 21 in concert; small business. Girl from Rector's 31. Gilpins Nov. 4-6. Officer 666 15. Baby Mine 16.

HUTCHINSON.—HOME (W. A. Lee, mgr.): Morning After 19; fair business. Arab 21. Prisoner of Zenda 22. Rosary 23, 24. Chicago Grand Opera 25.——CONVENTION HALL (H. D. Winslow, mgr.): Common Law 27; good business. Alias Jimmy Valentine 28. United States Marine Band 1. Modern Eve 15.

FORT SCOTT.—DAVIDSON: Hillman and Roberts, Marie Pennell, Hughes Musical Trio 14-16; good business. Ralph Connors, Winchester and Noble, Jeanny Brooks 17-19; fair business.

COLUMBUS.—McGHIE: Whyte Stock co. 14-19; good business. Rosary pleased good business 21.

NORTON.—AUDITORIUM: William McCabe's Georgia Troubadours 15; fair business.

KENTUCKY.

LEXINGTON.—OPERA HOUSE: Charles Cherry in Passers-By 15; good business. Spring Maid 18; S. R. O. Old Homestead 19; fair business. Whirl of Society 21.

OWENSBORO.—GRAND: Wizard of Wiseland 16; poor co.; fair business.

SOMERSET.—GEM: Robinson Amusement co. 21. Casey Jones 24.

LOUISIANA.

NEW ORLEANS.—DAUPHINE: A Man's Game, with Estha Williams, drew well 20-26.——CRESCENT: Fiske O'Hara in Rose of Kildare 20-26; cordial reception.——TULANE: Quaker Girl 20-26.——GREENWALL: Colonial Belles 20-26.——ORPHEUM: Grace Van Studdiford, Lida McMillan, Hickett Comedy Circus, Frosini, Wynn and Russon, Stewart Sisters, Bayton Trio, Symphony Orchestra, and motion pictures 21-27.——The season at the French Opera House opens 31 with La Juive.——WINTER GARDEN: Baldwin-Melville Stock co. in Spendthrift 20-26.——LYRIC: Stock co. in Forty-five Minutes from Broadway 20-26; fair business.

PLAQUEMINE.—HOPE OPERA HOUSE: Seven Days 6. Goose Girl 17. Confession 21.

MAINE.

BRUNSWICK.—CUMBERLAND: Paul Marcel in L'Abbe Constantin 16; excellent co.; large, appreciative audience. Taylor Stock co. 21-26; large houses.——PASTIME: Colonel Samuel Holdsworth, Thomas and Ward, and photoplays 14-19; large houses. P. Witte and pictures 21-26.——ITEM: W. C. Gould, manager of Pastime, who was injured about three weeks ago in an auto accident, is now meeting all his friends again at the theater box-office. He will not be able to drive the auto again for some time.

BATH.—DREAMLAND: Curtis and Wilson, McLean Sisters, and photoplays 14-19; large houses. Dotson and Gordon and pictures 21-23.——ALAMEDA: Merchants' and Manufacturers' Exposition 22-26. Stage attractions included Musical Lameines, H. Fa Blaney, Victorine and Zolar.

PORTLAND.—JEFFERSON: Aborn Opera co. presented The Bohemian Girl 18, 19; good houses. Alice Lloyd in Miss Fix-It 21-23.——KEITH'S: Stock co. in Man from Home 14-19, with Carle Stone in the lead; good attendance.——PORTLAND: Vaudeville; crowded houses.——GREELEY: Vaudeville and pictures 14-19.

BANGOR.—OPERA HOUSE: Alice Lloyd 17 in Little Miss Fix-It pleased fair audience. Fortune Hunter 18, 19, highly pleased large audiences; John Meehan was especially good. Aborn Grand Opera co. 1, 2. Taylor Stock co. 4-9.

MARYLAND.

BALTIMORE.—ACADEMY: On Monday evening, Oct. 21, for the first time on any stage, Helen Ware offered her new play, Trial Marriage, by Elmer Harris. The new work was full of action, which was well brought out by the remarkable acting of Miss Ware. Gypsy Love 28-Nov. 4. Lady of the Slipper 5-12.——FORD'S: Madame Sherry (return engagement) 21-27 met with even greater success than previous appearance. Get-Rich-Quick Wallingford (also return) 28-4. Woman Haters 5-12.——AUDITORIUM: Butterfly on the Wheel 21-27. Mutt and Jeff 28-4.——MARYLAND: Elinore and Williams, Edith Helena, Jack Kennedy, Mullen and Coogan, Don 28-4.——HOLLIDAY STREET: Klimt and Gazzolo Stock co. in Desperate Chance 21-27. Ten Nights in a Barroom 28-4.——GAIETY: Big Show 21-27. Ginger Girls 28-4.——EMPIRE: Stars of Stageland 21-27. Pacemakers 28-4.

CUMBERLAND.—MARYLAND: Winifred St. Clair co. 7-12 drew well; co. fair. Plays: Little Gray Lady, American Girl, One He Loved, Turning Point, and Lena Rivers. Vaudeville and pictures drew large houses 14-18. Primrose and Dockstader 19; two good houses. Vaudeville and pictures 21-25. Mutt and Jeff 26. Aborn Opera co. in Bohemian Girl 29.

ANNAPOLIS.—COLONIAL: Motion pictures and Vera Cunning, Young and Manning, Joe Wilton, Carroll and Gillette; good business 21-26.——LYRIC: Motion pictures 21-26; fair business.

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C. T. Adams & Co.
TORONTO
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J. P. Hennessey
Liggitt's Limited
VANCOUVER, B. C.
McDuffee Bros. & Co.
Burns & Cairns
COLORADO
COLORADO SPRINGS
Robinson Drug Co.
DENVER
Scholtz Drug Co.
Geo. W. Card
The Adams Pharmacy
PUEBLO
Reiss Bros. Drugs
Metropolitan Drug Co.
TRINIDAD
People's Drug Store
CONNECTICUT
BRIDGEPORT
Hamilton's Pharmacy
Woman's Drug Store
BRISTOL
W. J. Madden
HARTFORD
The Sapolyo Drug Co.
C. E. Miller, Drugs
Goodwin's Pharmacy
MIDDLETOWN
Buell & Blatchley
NEW BRITAIN
S. F. Storrs
NEW HAVEN
A. F. Wood's Sons
NORWICH
Broadway Pharmacy
STAMFORD
W. T. Marron, Drugs
WATERBURY
Dexter & Co., Drugs
Brown Druggists
DIST. OF COLUMBIA
WASHINGTON
Kloeckewall's Pharmacy
Steven's Pharmacy
Christiani Drug Co.
Allock's Drug Stores
FLORIDA
JACKSONVILLE
Boston Pharmacy
O'Donald Drug Co.
Kirk's Pharmacy
ST. AUGUSTINE
Jefferson Thos. Phar.
TAMPA
Taylor's Drug Store
GEORGIA
ALBANY
Owl Drug & Seed Co.
AMERICUS
Murray & Hooks Pharmacy
ATLANTA
Jacobs Pharmacy Co.
The Grand Pharmacy
Hinin Drug Co.
Cheney & Munn
M. Rich & Bros. Co.
Cox Prescription Shop
AUGUSTA
T. G. Howard, Drugs
COLUMBUS
Reid's Pharmacy
MACON
Murray & Sparks Co.
Taylor-Boyce Drug Co.
SAVANNAH
Livingston's Pharmacy
HAWAII
HONOLULU
Benson, Smith & Co.
ILLINOIS
AURORA
L. N. Boston, Drugs
Bevier & Harris
BLOOMINGTON
Coblentz Drug Co.
Frey's Drug Store
CAIRO
P. O. Schuh & Sons
CHAMPAIGN
H. Swannell & Son
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Central Drug Co.
Chicago Costume Works
Revere Pharmacy
Congress Drug Co.
H. M. Medfet
Walter H. Kroukup
A. E. Fechter
Fritz Schoultz & Co.
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Bush & Harper
Consumers' Drug Co.
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C. W. Meyer
New Pharmacy
Robt. G. Hug
House Drug Co.
Ashland Drug Co.
Auditorium Pharmacy
L. J. Bauer
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Crown Pharmacy
Thayer's Drug Store
M. B. Stuart
Hartinger Drug Co.
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Cameron & Co., Cost.
Langeman's Pharmacy
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Meyer Drug & Truss Co.
E. E. Bohlke
Wichendt's
H. Bauer, Drugs
La Salle Sta. Drug Store
Ortenstein & Vanze
CHICAGO HEIGHTS
Stutte's Drug Store
DANVILLE
Lyric Pharmacy
Woodsmere Drug Co.
DECATUR
P. Ewing Supply House
Opera House Drug Store
E. ST. LOUIS
M. Sunday, Drugs
ELGIN
Rosenthal Drug Co.
GALESBURG
J. W. Hoover & Co.
JOLIET
Overrel Drug Store
MOLINE
Otto Lindvall
Jorleo's Drug Store
MONMOUTH
Red Cross Pharmacy
PEORIA
B. D. McDougal, Drugs
Red Cross Pharmacy
DeKruff's Pharmacy
QUINCY
Reed Bros.
ROCKFORD
Red Cross Pharmacy
SPRINGFIELD
Bell & Cox, Druggists
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INDIANA
ANDERSON
Central Pharmacy
COLUMBUS
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ELKHART
Hauserroth Bros.
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FRANKFORT
E. B. Merritt
INDIANAPOLIS
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Forger's Pharmacy
Weber Drug Co.
E. W. Stanley, Drugs
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LAFAYETTE
A. V. Kienly, Drugs
LA PORTE
C. Emmett Troon
LOGANSPORT
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Chaning Drug Co.
MUNCIE
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RICHMOND
Conkey Drug Co.
SOUTH BEND
Economical Drug Store
Public Drug Store
TERRE HAUTE
A. Hers
Alvertt-Dorsey Drug Co.
Valentine's Drug Shop
IOWA
BURLINGTON
Sutter-Ludman Drug
CEDAR RAPIDS
Boyson Drug Co.
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CLINTON
James De Lange
COUNCIL BLUFFS
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Gulbreson Costume Co.
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Lloyd Coon Co.
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MARSHALLTOWN
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Wm. J. Kites, Drugs
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PADUCAH
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BATON ROUGE
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LAKE CHARLES
Von Phul & Gordon
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Leadbetter Drug Store
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Sonnenburg-Hubliston
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Orpheum Pharmacy
Owl Drug Co.
Federman's Drug Store
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Club Pharmacy
Goldblatt Bros.
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Bunting Drug Co.
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Adam Schmidt, Drugs
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Stahl's Drug Store
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DURANT
Corner Drug Store
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Crystal Drug Co.
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OKLAHOMA CITY
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ALBANY
Woodworth Drug Co.
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S. H. McGowan
McKEESPORT
Hiawatha Drug Store
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Love & Magovern
OIL CITY
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PHILADELPHIA
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Wans & Son, Costumer
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McKennan Drug Co.
Jenkins Arcade Pharmacy
McCollum Drug Co.
Union Depot Phar.
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Stein's Pharmacy
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Bell's Drug Store
SCRANTON
Fahrenholt, Customer
Samuelson's Pharmacy
Matthews Bros.
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Jermyn Drug Store
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WOONSOCKET
Duerochers Bros., Drug
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Paragon Drug Co.
COLUMBIA
Taylor Drug Co.
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SOUTH DAKOTA
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TENNESSEE
CHATTANOOGA
Live and Let Live Drug
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McNish Drug Co.
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The Owl Drug Co.
Hanser's Pharmacy
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Mountain City Drug Co.
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HUNTINGTON
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MORGANTOWN
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Hamscher Bros.
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Dietzel's Pharmacy
MILWAUKEE
Dadde Drug Store
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Schrader Drug Co.
Diffey's Pharmacy
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MILL'S BURNT CORK
Large, 75c. Medium, 40c. Small, 25c.

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40c. Bottle, or Tin.

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Half-lb. Cans, 50c. Quarters, 25c.

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Complete with Puff, 25c.

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25c. Stick in Cardboard Tubes.

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15c. Stick in Cardboard Tubes.

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Light, Medium, Dark, 25c. each.

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25c. Bottle.

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50c. Box.

BLACK WAX
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10c. each.

MASCARO
Box with Mirror, 40c.

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50c. Tin Box.

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Tin Box, 25c.

NOSE PUTTY
50c. Box.

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15c. Metal Tube.

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75c. Large Tin.

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15c. Bottle, with Brush.

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15c. Tin Tube.

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Step into the nearest place or have it at home.

MASSACHUSETTS.

FALL RIVER.—SAVOY: Aborn English Grand Opera co. presented Madame Butterfly 22 with excellent cast, headed by Alda Hemmi, Marie Louise Bisogno, Henri Barron, Louis D'Angelo, Bernard Canter, Francis J. Taylor, Alfred Terry, and Zelan Merrill; excellent attendance.——ACADEMY: Texas Tommy Dancers, Alice Hanson, Honey Johnson, Red Feather and Nic-Na-Ta-Sh, Fiddler and Skelton, Force and Williams, and Tossing Austins 21-26: S. R. O.——PREMIER: Ted and Clare Steele and Jack Oasels 21-26: large attendance.——BIJOU: Ali Rajah, Clahene and Sweeney, Hadley and Jarvis, Charles Kelley, Eula Heritage 21-26: large attendance.——MUSIC HALL: Marie Rapold gave song recital 21 to large audience; great success.

NEW BEDFORD.—THEATER: Rose Tiffany and co., Marshalls, Frazee, and pictures to capacity 21-23. Rhodes Marionettes, Anderson Twin Sisters and Irene Irving 24-26. Aborn English Grand Opera co. in Il Trovatore 23. Boston Symphony Orchestra 29.——HATHAWAY'S: Stock co. in In the Palace of the King to large audiences 21-26. Man from Home 28-2.——ORPHEUM: Bridge Garden, Gertie Carlyle, Musical Baums 21-23. Miller and Tempest, Milton Lavernie, and Gouin Brothers 24-26.

LOWELL.—OPERA HOUSE: Liberati and band 27. Paul Marcel 2. Will Rogers 5.——MERRIMACK SQUARE: Sarah Bernhardt, pictures, Lew Drewton Players, Marion De Beauclair, Arthur Le Marre 21-26.——KEITH'S: Frank Rae, Cycling Zanoras, George Yoeman, Maxie Hart, Lizzie Mayne, Blanchard's Players, Mlle. Emerie, Palace Four, Llord and Zarina 21-26; big houses.——PLAYHOUSE: Spendthrift 21-26: S. R. O.

SOUTHBRIDGE.—BLANCHARD'S: Homan's Musical Comedy co. in Who Owns the Baby? 21-24: good business. Paul Marcel in L'Abbe Constantin 25. Vaudeville 26. Whiteside-Strauss co. in Repertoire 28-2. Plays: Parish Priest, Switchman's Daughter, Dangers of Paris, Texas Rangers.——VAUDEVILLE: Vaudeville and pictures 24-26: good business.

BROCKTON.—HATHAWAY'S: Thompson-Woods Stock co. 21-26 in Madame X; large audiences; fine performance. Lucille Spinney, Sam A. Meharry, and George Bowman made hits. Fortune Hunter 28-Nov. 2.

GLOUCESTER.—UNION HILL: Helen Grayce co. closed 19 to record-breaking business and also closed the house for theatrical attractions.

MICHIGAN.

ADRIAN.—CROSWELL OPERA HOUSE: Edwin Doyle co. 14-19; good business. Presenting Alice of Old Vincennes, Parish Priest, Everybody's Doing It, My Wife's Gone to the Country, Two Men and a Girl, Lillian's Sacrifice. Coburn Players 22 in Othello; large business.

COLDWATER.—TIBBITS'S: Littlest Rebel 11; enthusiastic audience. On the Suwanee River 16; full house. He Fell in Love with His Wife 24. Howe's pictures 28. Sousa's Band Nov. 1. De Rue Brothers' Minstrels 6.

CALUMET.—THEATER: Red Rose 16; full house; most pleasing entertainment given here. Light Eternal 18, 19; fair business. Sousa's Band 22. Littlest Rebel Nov. 1.

MENOMINEE.—OPERA HOUSE: Red Rose 21. Sousa's Band 24. Ready Money 31.

MINNESOTA.

WINONA.—OPERA HOUSE: Sousa's Band 15; packed house. Governor's Pardon 19; light house. House of a Thousand Candles 20 pleased good business. Fortune Hunter 26. Spring Maid Nov. 2.

SLEEPY EYE.—STANDARD OPERA HOUSE: Sherman Kelly's Stock co. 14-19; S. R. O. Thief Nov. 5.

MISSISSIPPI.

JACKSON.—CENTURY: McFadden's Flats 15; good house. All seats for Al. G. Field's Minstrels 21 sold in advance. Fiske O'Hara 20. Madame Sherry Nov. 7. Mrs. Wiggs of the Cabbage Patch 8. Get-Rich-Quick Wallingford 9. Louis Mann 11. Mutt and Jeff 12. Maude Adams 15. Alma, Where Do You Live? 18. Heart Breakers 20.

COLUMBUS.—THEATER: Coburn Minstrels 16; S. R. O.; good performance. McFadden's Flats 19; good attendance. House is now being managed by J. W. Newby.——ARENA: Buffalo Bill's Wild West 10; capacity. Barnum-Bailey Nov. 11.

TUPELO.—Y. M. C. A.: Chicago Glee Club delighted fair house 15.——COMUS: Coburn's Minstrels 17 opened this handsome new theater, pleasing heavy patronage. McFadden's Flats 21; good business.

MISSOURI.

ST. JOSEPH.—TOOTLE: Confession 20-23; good business. Neil O'Brien 24.——LYCEUM: Homer's Odyssey 17-19 in motion pictures; light business. Star and Garter Show 20-23; pretty chorus. Jack Conway, Lee Barth, and James J. Collins made hits. Boy Blue, an opera by Margaret A. Martin, of this city, 25, 26. Secret of Susanne 30.——LYRIC: William Grew Stock co. in Old Heidelberg 13-19; good houses. Thelma 20-26.

HANNIBAL.—PARK: Lyric Opera co. 21. George Evans's Minstrels Nov. 1. Modern Eve 5.

NEBRASKA.

OMAHA.—AUDITORIUM: Chicago Grand Opera co. in Secret of Susanne 17; audiences large and enthusiastic.——BOYD: Walker Whiteside in Typhoon 17-19; fair co. Bird of Paradise 20-23 pleased. Confession 24-26. Modern Eve 21-Nov. 2. Aborn Opera co. 3-9.——BRANDEIS: Spendthrift, with Eva Lang; splendid business 20-26.——ORPHEUM: Bertha Kalich headed bill to capacity 20-26.——GAYETY: American Beauties 20-26. Girls of the Gay White Way 27-2.——KRUG: Girls from Missouri 20-26.

LINCOLN.—OLIVER: Girls from Missouri 18, 19; good business.——ORPHEUM: Rexos, Lew Cooper, W. C. Fields, Grover and Richards, May Tully, Roxy La Rocco, and Bradshaw Brothers 14-19; big business.——LYRIC: Dries and Zuhn, Shoen's Rough House Kids, Chartres and Holliday co., and pictures 14-19; capacity.

FREMONT.—LARSON: Prince of To-night, with Tom Arnold, 16; fine business. Goddess of Liberty 23.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE: Tomassos, Waldo Whipple, Clotilde and Montrose, pictures 17-19; good business.——ORPHEUM: Dotson and Gordon, Mary Davis, Harvard and Cornell, pictures 14-19; good business.——LYRIC: George N. Brown, George Bassett, Walter Brownell, pictures 14-19; good business.——STAR: Pictures 14-19; good business.

MANCHESTER.—PARK: King-Lynch Players in Call of the North; packed houses 14-19. Madame X 21-25. Dictator 27-Nov. 2.——AUDITORIUM: Lovenberg's Petit Revue, Carter and Waters, Marie Sparrow, Newsboys' Sextette, photoplay pleased capacity 21-23. Samson and Douglass, Nick Conway, and Four Lukens 24-26.

PORTSMOUTH.—THEATER: Munson and Forest, Church Sisters, Orbis, and pictures 17-19; good business. Morgan Chester Trio, Skinner and Woods, Orvis, and photoplays drew well 21-23.

BERLIN.—ALBERT: Patience 17, 18; good business. Fortune Hunter 24. Little Miss Fix-It 25. Bohemian Girl 29.

CLAREMONT.—OPERA HOUSE: Gamblers 22; fair audience.

NEW JERSEY.

JERSEY CITY.—MAJESTIC: Little Tenderfoot 21-26; clever play; fine co.; fair business. Frederick Burton and May Buckley in He Fell in Love with His Wife 28-Nov. 2.——ORPHEUM: Orpheum Players in Whirlwind 21-26; excellent production; good patronage. Third Degree 28-2.——ACADEMY OF MUSIC: Academy Stock co. in Monte Cristo 21-26; packed houses. Tennessee's Pardner 28-2.——MONTICELLO: Appearing 21-26 were Rosener-Hillman Players, Doncourt and Mack, Von Hoff, Leslie Thurston, Five Merry Youngsters, Innes and Ryan, and Karl's Dogs.——KEITH'S: Big business, with constantly changing vaudeville and moving pictures.——BON TON: Night business fine, with vaudeville people and pictures.

BURLINGTON.—AUDITORIUM: Howe's pictures 15; heavy business. Snyder's Troupe of Russian Dancers, Collins and Riley, Coleman and Williams, Clever Trio, Ned Tyson 16; crowded house. Vaudeville and pictures to capacity 19. Million 22. Eulalie Jenson, Helen Luttrell, Charles Trowbridge, Taylor Holmes, John A. Butler, Paul Ker, and Edwin Forsberg all scored; fair attendance. Daniel Frohman presents Sarah Bernhardt in photoplay, Queen Elisabeth, 25.

CAMDEN.—TEMPLE: Eugene Hall Stock co. presented Mrs. Wiggs of the Cabbage Patch 21-26; crowded houses. Jane Lowe and John Adair, Jr., excellent, likewise Richard Barrows and Dana Rowland. White Sister 28-Nov. 2.——BROADWAY: B. F. Keith's vaudeville, with Hart and Johnson, Porter J. White 21-26; packed houses.

NEW YORK.

BUFFALO.—TECK: Large audiences greeted the English players in Cosmo Hamilton's Blindness of Virtue. The play is intense and absorbing, and Mr. Hamilton has handled his subject in a consistent, skillful and inoffensive manner. The characters are splendidly portrayed. Annette Kellermann in Wood Nymphs and Rose of Mexico 28-Nov. 2.——STAR: Ben-Hur 21-26; large houses. William Farnum in Littlest Rebel 28-2. David Warfield 4-9.——SHEA'S: The big acts 21-26 included Edna Goodrich, Agnes Scott and Henry Keane, Helen Henschel-Morris, Reed Brothers. Miss Goodrich gave Shea-goers a thrill of pleasure in The Awakening of Minerva, and Claire Armstrong in her support was beautiful and sweetly charming, as well as proving herself a clever actress. Helen Henschel-Morris, a Buffalo girl of fifteen years, made her debut as a pianist, and her efforts indicate many future triumphs.——MAJESTIC: Eleanor Montell is paying her annual visit. Her offering this season is Woman's Name; big houses 21-26.——GAYDEN: Trocadero Burlesquers 21-26; large houses.——LAFAYETTE: Miner's Bohemians delighted large audiences 21-26. J. W. BARKER.

SYRACUSE.—WIETING: Annette Kellermann in Wood Nymphs and Rose of Mexico drew fairly 21-23.——EMPIRE: Christie MacDonald in Spring Maid pleased large houses 21-23.——BASTABLE: Alma, Where Do You Live? to good audiences 17-19. Al. Reeves's Big Beauty Show 21-23; big business.

SCHENECTADY.—VAN CURLER OPERA HOUSE: Annette Kellermann scored a hit 17. G. Molasso and Oscar Loraine sharing honors; capacity. Mutt and Jeff 19 (return); big houses. One Day 21-23; good business. David Warfield 24. Wrong Way 28-30.——PROCTOR'S: Officer 666 23; large house.

JOHNSTOWN.—GRAND OPERA HOUSE: Bunty Pulls the Strings 9 delighted good audience. Bought and Paid For 15; best of season; capacity. Frank Mills deserves special mention. Stetson's U. T. C. 17; large audiences. Howe's pictures 31.

NEWARK.—OPERA HOUSE: School Days 8 pleased capacity. Moving pictures and vaudeville 12; capacity. Alma, Where Do You Live? 14; good business. Easy Money 16; good; business fair. Jack Lynn Stock co. 21-26. Lion and the Mouse 28.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: School Days 19; good houses. Kirk Brown co. 21-25; good business. Plays: Wife, Raffles, Camille, Brown of Harvard, Typhoon, Northern Lights, Two Orphans, Oliver Twist.

GLENS FALLS.—EMPIRE: Officer 666 21; S. R. O. U. T. C. 23; fair business. Passing of the Third Floor Back 24. Baby Mine 26. Trail of Lonesome Pine 28.——PARK: Vaudeville 20-26; excellent business.

NEWBURGH.—ACADEMY OF MUSIC: Baby Mine 19; good business. Trail of Lonesome Pine 21; crowded house. Pictures and vaudeville 22-26; crowded houses. Kirk Brown Stock co. 28-Nov. 2.

CORTLAND.—THEATRE: Bunty Pulls the Strings 18; satisfaction. Baker-Tangley co. 21-26 (except 23). Easy Money 25.——TEMPLE: Boston Vaudeville co. 14-19.

OGDENSBURG.—OPERA HOUSE: Bought and Paid For 23; large house. Newlyweds and Their Baby 25. Mutt and Jeff 28. Officer 666 30.

PALMYRA.—OPERA HOUSE: Vaudeville headed by Bonner and Raynor 19; packed house. Vaudeville with Boyd and Gordon 26. Italian Orchestra 30.

PLATTSBURGH.—THEATER: Baby Mine 11; large audience. Gamblers 15 (return); fair house. Newlyweds 22; fair audience. U. T. C. 29.

OLEAN.—OPERA HOUSE: Spring Maid 21; large, pleased audience. Angelus 28.——GRAND: Vaudeville; good business; fair bill 21-26.

FORT PLAIN.—THEATER: Mutt and Jeff 23; big business. Baby Mine 11. Merry Widow 21.

ITHACA.—LYCEUM: Henrietta Crosman in Real Thing 30. Charles Cherry in Passers-By 31.

WELLSVILLE.—BALDWIN'S: East Lynne 19; fair business. Alma 25. Officer 666 Nov. 5.

LYONS.—MEMORIAL: Easy Money 21; small house. Howe's pictures 28. Lion and Mouse 29.

HERKIMER.—GRAND OPERA HOUSE: Mutt and Jeff 24.

OHIO.

YOUNGSTOWN.—GRAND OPERA HOUSE: Excuse Me 19; packed houses. Thurston 21-26; packed houses.——PARK: Eddie Foy in Over the River 18; pleased houses. Homer Lind, Alexander, and Scott 21-23; good business.——PRINCESS: Vaudeville and pictures 21-23; large business.

SPRINGFIELD.—FAIRBANKS: Hyams and McIntyre in Girl of My Dreams 22 (third appearance here); fine audience. Thomas W. Ross in Only Son 24. Earle Stock co. 28-30. Rosary Nov. 1, 2.——NEW SUN: Naughtys, Kennedy Sisters, Rutledge, Pickering and co., Silber and North, Melani Sextette 21-26; good business.

MARIETTA.—AUDITORIUM: Madame Sherry 10; good house. He Fell in Love with His Wife 11; excellent co.; light business. Bohemian Girl 19; large house. Fortune Hunter 25. Girl in the Taxi Nov. 8. Spring Maid 11.

PIQUA.—MAY'S OPERA HOUSE: Freckles 14; good business; poor performance. Vaughan Glaser in Grain of Dust 16; business fair. He Fell in Love with His Wife 18; good performance; fair business. Girl of My Dreams 24.

AKRON.—COLONIAL: Woman 11. Eddie Foy in Over the River 17; both to large houses.——GRAND: Price 10-12; crowded houses. Divorce Question 17-19. Madame Sherry 21. Excuse Me 22.

ALLIANCE.—COLUMBIA: Funny Side of Life 19; fair house. Great Divide 22; good business. Excuse Me 24. Primrose and Dockstader 25. White Squaw 28.

PORTSMOUTH.—GRAND: Monte Carlo Girls 17; capacity. Keyes Stock co. 21-26, breaking all house records on opening night.

KENTON.—GRAND: Monte Carlo Girls 12; fair audience. Madame Sherry 17; capacity. Trail of Lonesome Pine 19; small audience.

WARREN.—OPERA HOUSE: Madame Sherry 17; fair business. Girl of the Mountains 19; good house.

CAMBRIDGE.—COLONIAL: Vaughan Glaser in Grain of Dust 18; fair house. Edna Marshall in Price 22; fair house.

NORWALK.—GILGER: Dolly Dimples 17, 18; packed houses. De Rue's Minstrels 25. Sousa's Band Nov. 2.

URBANA.—CLIFFORD: Little Miss Susan 19 drew small house, but gave very pleasing performance.

DEFIANCE.—CITIZENS': Freckles 16; good business. George Sidney in Busy Izzy 30.

CHICAGO JUNCTION.—MASONIC TEMPLE: Trail of Lonesome Pine 21.

OREGON.

PORTLAND.—HEILIG: Bought and Paid For 13-19; S. R. O.——BAKER: Heir to the Hoorah 13-19; crowded houses. Sweedthrift 20-26.——ORPHEUM: Amelia Bingham attracted good houses 14-20.

PENNSYLVANIA.

WILLIAMSPORT.—LYCOMING: Freckles 17; fair business. Perry Golden, De Lancy Barclay, Ruth Gray, and Helen G. Judson won much applause. White's Musical co. 21; small but appreciative audience; one of the treats of season. William Collier in Never Say Die 22; fair audience; Mr. Collier warmly received; comedy strong and entertaining. James T. Powers 24. Winifred St. Claire co. 28-Nov. 5.——FAMILY: Specialties and pictures 21-26; good business.

MEADVILLE.—ACADEMY: Arthur Chatterdon Stock co. 21-26 in Man of the Hour, Squaw Man, Brewster's Millions, Ishmael, and Man on the Box; capacity. Vogel's Minstrels Nov. 1.——ITEM: Fred Willard, genial manager of the Chatterdon co., is an old Meadville boy, and many friends were glad to welcome him to his home town and know that he is succeeding in his chosen work.

LANCASTER.—FULTON: Girl in Taxi 21; good house. Common Law 24; large audience. Million 31.——COLONIAL: Boothlack Quartette, Earl Flynn, Nettie McLaughlin, Two Lowes, Charles E. Howe, and pictures 24-26; large houses.——FAMILY: Carl Damman Troupe, the Westons, Anthony and Hoyt, Tunnis and Ralston, and pictures 24-26; large houses.

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TO ADVERTISERS

Advertisers will please note that, owing to Election Day—Tuesday, Nov. 5—THE MIRROR to bear date of Nov. 6 will go to press in advance of the usual time. No advertisements for that number can be received later than Saturday morning, Nov. 2, 1912.

eton, Billy Morse, Raymond, Leighton and Morse, Gaultieri and Dumars 21-26; large house.

CHAMBERSBURG.—NEW: Primrose and Dockstader 18; large business.—ROSEDALE: Manhattan Players closed 14-19; large business; during two weeks they played to 13,000 admissions.—ITEM: Walter Emery, during performance 18, fell through an open doorway, a distance of thirty feet, breaking an arm, but is recovering.

WILKES-BARRE.—GRAND OPERA HOUSE: Howe's pictures 15, 16; large houses. Pink Lady pleased capacity 17. William Collier 21; S. R. O. James T. Powers 23; full house. Freckles 30. Eddie Foy in Over the River Nov. 2. Prince of Pilsen 6. School Days 7-9. Everywoman 13-15. Alla Nazimova 16.

JOHNSTOWN.—CAMBRIA: Price 19; fair business. Grace Walters in classical dances 15; fair business. Freckles 16; poor business. Miss New York, Jr., 18; good business. Primrose and Dockstader 23. William Collier 24. Whirl of Mirth 25. Gypsy 26. Eddie Foy 28.

M'KEESPORT.—WHITE'S NEW: Harrington Reynolds in Angelus 17 pleased poor house. Miss New York, Jr., 19; excellent business. Fay Odell and Lillian Houston pleased. Mutt and Jeff 25. Whirl of Mirth 26.—ALTMEYER: Vaudeville and pictures.

WARREN.—LIBRARY: Boston Octette 17; large house. Chicago Stock co. 21-26 in Stampede, Sham, York State Folks, Going Some, Governor and the Boss, Faust, Strongheart, and Angel of the Trail; excellent business.

ALLENTOWN.—LYRIC: Kirk Brown 14-19; satisfactory business. Plays: Wife, Baffles, Brown of Harvard, Typhoon, Northern Lights, Othello, Two Orphans, Oliver Twist. James T. Powers drew good houses 22.

WASHINGTON.—GLOBE: Fortune Hunter 17; small house. Grain of Dust 19 deserved better business. Price 21; business fair. Night Rider 22; light business. Mutt and Jeff 24. County Sheriff 26.

HARRISBURG.—MAJESTIC: Billy the Kid 21, 22; good attendance. Girl in Taxi 23; attendance small; fine production. Henry Miller 24. James T. Powers 25. William Collier 26. Charlotte Walker 28, 29. Eddie Foy 30.

POTTSVILLE.—ACADEMY: Girl in the Taxi 19; good houses. Servant in the House 21; fair business. Harris and Caldwell's Minstrels 22, with Bob Fitzsimmons as feature.

BUTLER.—MAJESTIC: Madame Sherry 11; good business. Angelus 19; good co.; light house. Typhoon 22; good attraction; light house. Vogel's Minstrels 29.

GREENVILLE.—LAIRD OPERA HOUSE: Madame Sherry 22; large house. Vogel's Minstrels 31. Top of the Town 7. 8. Newlyweds 12.

VANDERGRIFT.—CASINO: Grunstars 16; good business. Madame Sherry 21; good business. Typhoon 23. Vogel's Minstrels 25. Mutt and Jeff 28.

EASTON.—ABLE OPERA HOUSE: Keith's vaudeville, changing bill Mondays and Thursdays. ORPHEUM: Louis Mann 21. David Warfield 22. Henry Miller 23.

GREENSBURG.—ST. CLAIR: Billy the Kid 17; fair business. County Sheriff 19; business fair. Winifred St. Clair Stock co. 21-26; business good.

SUNBURY.—CHESTNUT STREET: Howe's pictures 17; large, appreciative audience. Freckles 19; S. R. O. Bob Fitzsimmons 24. Henrietta Crosman 29.

WELLSBORO.—BACHE AUDITORIUM: Mutt and Jeff 16; fair house. Alma, Where Do You Live? 23. Newlyweds 29. Officer 666 Nov. 6.

POTTSTOWN.—GRAND OPERA HOUSE: Grayce Repertoire co. 14-19; good houses. Howe's pictures 21; fair audience. Common Law 25.

NEW CASTLE.—OPERA HOUSE: Horpe Stock co. 21-26 in Wildfire. Heir to the Hoorah 28-2.

KANE.—TEMPLE: Gene Luneska in Spring Maid delighted largest house of season 23; best musical production seen here in several years.

FREELAND.—GRAND OPERA HOUSE: Girl in the Taxi 18; good business.

RENOVO.—THEATER: Mutt and Jeff 18; large, appreciative audience.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Aborn English Grand Opera co. in Madame Butterfly 21; good house. Anderson Sisters, Irene Irving, Rhoad's Marionettes, Rose Tiffany Marshall, Frasse 22-26.—COLONIAL: Annie Hart, Dora Ronca, Hallen and Hayes, Russell's Minstrels, Reid Sisters, C. Blanch Rice 21-26.—BIJOU: Independents 21-26; big business at all houses.

SOUTH CAROLINA.

COLUMBIA.—THEATER: Forty-five Minutes from Broadway 19; good business. Alma, Where Do You Live? 21; full house. Louis Mann 23. Forty-five Minutes from Broadway 29. Man from Home 30, 31. Winning Widow Nov. 1.—ARENA: Ringling Brothers' Circus 21 drew 25,000 persons.

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CHARLESTON.—ACADEMY: Alma, Where Do You Live? 16, 17, with Grace Drew in leading role; fair business. Forty-five Minutes from Broadway 20.

ORANGEBURG.—ACADEMY: Alma, Where Do You Live? 18; fine co.; good business.

TENNESSEE.

BRISTOL.—COLUMBIA: Vaudeville 21-26, including Three Dolce Sisters, Jack Lynch, Franklino and Violetti, Wolfe and Lee, Cardone and Todero, Ernie and Ernie, and pictures. The regular vaudeville bill at the Columbia gave way 21 to the Ben Greet Players in The Comedy of Errors. The vaudeville bill was played at Abingdon, Va., 21.—HARMELING: Baby Mine 17; small house.

CHATTANOOGA.—LYRIC: Maude Adams in Peter Pan pleased S. R. O. 14. Fiske O'Hara in Rose of Kildare pleased capacity 15. Madame Sherry 16; good business. Old Homestead 17; capacity. Murray and Mack in Casey Jones 21-23.

PARIS.—DIXIE: Keeney Stock co. 12-19; good business. McFadden's Flats 23. My Friend from Arkansas 29. Seven Days Nov. 1.—ITEM: Manager O. C. Jackson, of the Dixie, has made extensive improvements, including a new floor.

KNOXVILLE.—STAUB'S: Madame Sherry 17; fair audience. Old Homestead 18; old play has lost none of its charm. Baby Mine furnished fun for large audiences 19.

TEXAS.

FORT WORTH.—BYER'S: Olive Vail in Miss Nobody from Starland 10; Jessie Maker's dancing made hit; good business. Black Patti 11, 12; capacity. Elbert Hubbard lecture 16. Rose Maid 21, 22. Naughty Marietta 24.—MAJESTIC: Three Leightons, Crackerjack Four, Mattie Lockette, Paul and Marmion Stone, LeRoy and Harvey, Wilson and Aubrey 14-19; good business.—SAVOY: North Stock co. in The Love Route, introducing Ralph Moody, new leading man, 14-19; good business. Sapho 21-26.—PRINCESS: Master and Man 13-15; fair business. Cowboy and Soldier 16-19.—ARENA: Sells-Floto Circus 21.

DENISON.—OPERA HOUSE: Black Patti 14 pleased packed house. Polly of the Circus 24. Al. H. Wilson 29. Heart Breakers Nov. 7.—ARENA: Sells-Floto Circus 18; big business.

EL PASO.—CRAWFORD: Albert Taylor Stock co. Plays 13-19: Paid in Full, He Fell in Love with His Wife, East Lynne.—THEATER: Heart Breakers 20, 21.

WACO.—AUDITORIUM: Miss Nobody from Starland 14 pleased good business. Rosary 18; fair business. Polly of the Circus 19; good houses.

WICHITA FALLS.—WICHITA: Miss Nobody from Starland 9 pleased large audience. Black Patti 23.—ARENA: Barnum and Bailey 15 full tent.

CALVERT.—Rosary 16; good house. Black Patti 30. Haag Railroad Shows Nov. 6, 7.

UTAH.

SALT LAKE CITY.—At the Salt Lake James K. Hackett presented Grain of Dust 7-9 to good houses. Joseph E. Howard in Goddess of Liberty pleased fair audiences 11, 12. Mabel McCane was popular. Mabel Cassidy got a good reception for her laughing song. Rose of Panama drew well 14, 15. Chapine was winsome. Valeska Suratt Nov. 4-6.—At the Orpheum 13-19 Grace Cameron divided honors with Elsa Ruegger and Dorothy Dalton, Bob, the boxing kangaroo; Lorne and Devere, Harry Armstrong and Billy Clark, and Bounding Pattersons; packed houses.—U. S. Marine Band gave two concerts 10 in the Mormon Tabernacle, drawing large audiences. C. E. JOHNSON.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC: Pink Lady 21-23; big business. Louis Mann 24. William Hodge 25, 26. Aborn Opera co. in Bohemian Girl 31.—BIJOU: Winning Widow 21-26; big houses. Call of the Heart 28-2.—COLONIAL: Baby Helen, Yoschino Japs, Ed de Corsia, Rube Strickland, Brown and Williams, and pictures 21-26.—EMPIRE: Heidelberg Four, Adams Brothers, Goforth and Doyle, Aldro and Mitchell, Barry and Mildred, and pictures 21-26.

CHARLOTTESVILLE.—JEFFERSON: William Hodge in Man from Home 21, opening new theater, one of the best equipped south of Washington; packed house.

NEWPORT NEWS.—ACADEMY OF MUSIC: Climax 19 fair house. William Hodge in Man from Home 24. Louis Mann 25.

STAUNTON.—BEVERLEY: Carleton Sisters in repertoire 14-19; full houses. Pictures and vaudeville 21-26.

PETERSBURG.—ACADEMY: Dark 14-19.—LYRIC: Vaudeville and pictures 14-19; good business.

WASHINGTON.

SEATTLE.—METROPOLITAN: Julian Eltinge in Fascinating Widow 13-19; large houses.—MOORE: Bought and Paid For 13; medium house.—SEATTLE: Salvation Nell 13-19; large houses.

WALLA WALLA.—KEYLOR GRAND: Baby Mine 16. Lottery Man 17. Third Degree 20. Bought and Paid For 22. Butterfly on the Wheel 26.

SPOKANE.—AUDITORIUM: Roselle Knott in Awakening of Helena Richie 17; fair business. Baby Mine 19, 20.

WEST VIRGINIA.

HUNTINGTON.—THEATER: Pearl Stock co. 14-18 in Man from Out There; ordinary business. Aborn English Opera co. in Bohemian Girl 21; big business.—HIPPODROME: Weston Benton, Ida Donette, Four Hagens, Dell Reno, Trask and Gladden 14-19; good business.—ITEM: Pearl Stock co., which was to have continued throughout season, closed 18.

CHARLESTON.—BURLEW: Bohemian Girl 22, 23 pleased good business. Fritzi Scheff 29.

WISCONSIN.

STEVEN'S POINT.—GRAND OPERA HOUSE: Flora De Voss co. 10-13. Plays: Why Lindy Ran Away, Quaker Girl, Rogue's Gallery, North Carolina Folks; excellent co. and business. Miss De Voss very popular here. What Happened to Fritz 14; light crowds. Homer's Odyssey pictures 15, 16. Balance 18; poor business. May Stewart in Twelfth Night 24.

EAU CLAIRE.—GRAND: Manhattan Stock co. 6-12. Plays: Cutest Girl in Town, Maid and Minister, Tom, Dick and Harry; good houses. Vaudeville 13-18. Sousa's Band 19; full house. Fortune Hunter 25. Ready Money 29.

FOND DU LAC.—HENRY BOYLE: Winninger Brothers 21-26, except 25; full houses. Plays: Keppler's Fortune, Stranger from Berlin, Man Who Stood Still. Sousa's Band 25. Light Eternal 28-30.

PORTAGE.—OPERA HOUSE: House of a Thousand Candles 8; fair house. Flora De Voss co. 14-19; light business. Divorce Question 20. Girl of the Underworld 28. Village Postmaster Nov. 2.

RACINE.—THEATER: Tillie's Nightmare 20; good houses. Martin's U. T. C. 26. House of a Thousand Candles 27. Common Law 28. Light Eternal 30. Fortune Hunter Nov. 3.

SHEBOYGAN.—OPERA HOUSE: Balance 16; capacity. Roderick White 21. Follies of 1912 22; satisfaction. Light Eternal 23; S. R. O.

JANESVILLE.—MYERS GRAND: Millionaire Tramp 13; good business. Common Law 25. Kindling Nov. 1. Fortune Hunter 4. Ready Money 5.

LA CROSSE.—THEATER: Maud Powell 18; good house. Missouri Girl 19, 20; fair houses.

WYOMING.

LARAMIE.—OPERA HOUSE: Kiss Waltz Nov. 1. Rosary 8.

CANADA.

OTTAWA, ONT.—RUSSELL: Three Twins 15, 16 pleased large audiences. Third Degree 17; large audience. Pink Lady 18, 19; large audiences. Senator Keeps House 21, 22; very large audiences. Everywoman 23-26. Little Miss Fix-It 28, 29.—COLONIAL: Stock co. in Oliver Twist 21-26 opened to large and pleased audience.—DOMINION: Cavalleria 21-26; packed houses.

KINGSTON, ONT.—GRAND: Three Twins 17 pleased good business. Third Degree 19; large audience. Everywoman 21, 22; S. R. O. Senator Keeps House 23 pleased fair business. Excuse Me 26. Busty Fulls the Strings 28. Merry Widow 31. Little Miss Fix-It Nov. 2. Trail of Lonesome Pine 4.

CALGARY, ALTA.—SHERMAN GRAND: Chocolate Soldier 14-16; good business. Orpheum vaudeville 17-19; Ethel Green and Gracie Emmett especial favorites; capacity.—EMPIRE: Excellent vaudeville bill 17-23; capacity.—LYRIC: The Toronto Stock co. in Frenzied Finance 14-19; good business.

LONDON, ONT.—GRAND OPERA HOUSE: Lion and Mouse 17; fair business. Blindness of Virtue 18, 19; light attendance, but deserved full houses; the subject of the play is decidedly strong, though handled so as to give no offense. Excuse Me 22; full house.

SASKATOON, SASK.—EMPIRE: Constance Crawley, supported by Arthur Maude and English co., 14-19; poor houses. Pollard's Juvenile co. 21-25. Schubert Symphony Club and Lady Quartette 30.

REGINA, SASK.—THEATER: Whitney Opera co. in Chocolate Soldier 7, 8; excellent business. Gilbert and Sullivan Festival co. 10-12; excellent business.

ST. JOHN, N. B.—OPERA HOUSE: Young-Adams Stock closed 19 with Girl of the Sunny South. Aborn Opera co. in Bohemian Girl 23, 24.

PETROLIA, ONT.—VICTORIA OPERA HOUSE: Weatherwax Brothers Quartette pleased fair house 16.

NEW FEDERATION MEMBERS.

The following new members have joined the Federation of Theater Clubs during the past week: Mrs. Marian Leland, Mrs. J. H. Seibold, Samuel May, Mrs. Lehman Strauss, Mrs. E. Kalisher, Mrs. C. Colell, Howard Osgood Moxom, Mrs. Alex. R. Smith, John Leffler, Katherine G. McLaughlin, Miss Hilda Freund, Miss R. C. Fantuss, Blanche V. Kissam, H. S. Sheldon, Chas. Osborne, David F. Hahdn, Miss Josephine D. Wise, J. L. Herman, P. T. Cunningham, Mrs. Millie Thorn, Stanley Broughton Tall, Chas. W. Turner, Mme. Evans Von Klenner, John Dutton Wright, Mrs. Maud Tarleton Winchester, Mrs. Hugo New, Margaret Merriman.

SPECIAL SPECIAL SPECIAL

THE ANNUAL NUMBER, 1913

OF

THE NEW YORK DRAMATIC MIRROR

SPECIAL SPECIAL SPECIAL

Will be published Jan. 15, 1913, and be the regular issue of that week. Advertising spaces and cut spaces are being taken and all patrons of THE MIRROR should arrange at an early date for the reservation of space in this big issue.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Oklahoma City, Okla., 29 Ft. Worth, Tex., 31, Dallas Nov. 1, 2, Waco 4, San Antonio 5, 6, Austin 7, Galveston 8, Houston 9.

"AFFAIRS" OF ANATOL (Winthrop Ames): New York city Oct. 14—indefinite.

ALIAS JIMMY VALENTINE: Kansas City, Mo., 27-Nov. 2.

ANDRE, ANTHONY: Cleveland, O., 28-Nov. 2, Indianapolis, Ind., 4-9, St. Louis, Mo., 10-16.

ANGLIN, MARGARET (Louis Nethersole): Davenport, Ia., 30, Cedar Rapids 31, Waterloo Nov. 1, Des Moines 2, Kansas City, Mo., 4-9, Joplin 11, Springfield 12, Ft. Smith, Ark., 13.

ARLISS, GEORGE (Liebler Co.): Boston, Mass., Oct. 14—indefinite.

BABY MINE (William A. Brady): Abbeville, S. C., 30, Chester 31, Lancaster Nov. 1, Concord, N. C., 2, Statesville 4, Salisbury 5, Greensboro 6, Winston-Salem 7, Raleigh 8, Durham 9, Wilson 11, Rocky Mount 12, Tarboro 13.

BABY MINE (Eastern: Wm. A. Brady): Newark, N. J., 28-Nov. 2, Troy, N. Y., 5, Amsterdam 6, Gloversville 7, Oneida 8, Utica 9, Fort Plain 11, Rome 12, Lyons 13.

BABY MINE (Western: William A. Brady): Cheyenne, Wyo., Nov. 1, Greeley, Colo., 2, Denver 3-9.

BACHELOR'S HONEYMOON (Gilson and Bradfield): Maquoketa, Ia., 30, De Witt Nov. 1.

BALANCE, THE (Gorham and Rowlader): Red Wing, Minn., 30, Beloit, Wis., 31, Burlington Nov. 1, Edgerton 2, Waukesan, Ill., 3, Aurora 4, Joliet 5, Streator 6.

BEN-HUR (Klaw and Erlanger): Toronto, Can., 28-Nov. 2.

BILLY THE KID (Herbert Farrar): Rochester, N. Y., 28-Nov. 2, Niagara Falls 4, 5, Newark 6, Syracuse, 7-9.

BIRD OF PARADISE (Oliver Morosco): Kansas City, Mo., 27-Nov. 2, St. Louis 3-9, Terre Haute, Ind., 10, Indianapolis 11-16.

BLINDNESS OF VIRTUE (William Morris): New York city Oct. 28—indefinite.

BLINN, HOLBROOK (William A. Brady): San Francisco, Cal., 27-Nov. 9, Oakland 10-13.

BLUE BIRD (Messrs. Shubert): Chicago, Ill., Sept. 30-Nov. 9, Milwaukee, Wis., 10-16.

BLUE MOUSE: Iowa Falls, Ia., Nov. 2.

BOUGHT AND PAID FOR (Wm. A. Brady): New York city Nov. 4-9.

BOUGHT AND PAID FOR (Wm. A. Brady): Chicago, Ill., Oct. 21—indefinite.

BRUTE, THE (Comstock and Gest, Inc.): New York city Oct. 7-Nov. 2.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Cincinnati, O., Nov. 4-9, Detroit, Mich., 11-16.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Philadelphia, Pa., Nov. 4-23.

BURKE, BILLIE (Charles Frohman): New York city Sept. 9—indefinite.

CITY, THE (United Play Co.): Redfield, S. Dak., 30, Watertown, Minn., 31.

CLARK, DELLA: Florence, S. C., 30, Charleston 31, Camden Nov. 1, Sumter 2, Columbia 4, Chester 5, Lancaster 6, Greenwood 7, Abbeville 8, Anderson 9, Spartanburg 11, Greenville 12, Newberry 13.

C. O. D. (John Cort): New York city Nov. 4—indefinite.

COBURN PLAYERS: Lansing, Mich., 28-30, Des Moines, Ia., Nov. 4-9.

COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 23—indefinite.

COLLIER, WILLIAM (Law Fields): Washington, D. C., 28-Nov. 2.

COMING HOME TO ROOST (Harris and Selwyn): Boston, Mass., Oct. 14-Nov. 2, New York city 4—indefinite.

COMMON LAW (Co. A; A. H. Woods): Ottumwa, Ia., 30, Burlington 31.

COMMON LAW (Co. B; A. H. Woods): Waukegan, Ill., 30, Aurora 31.

COMMON LAW (Co. C; A. H. Woods): Helena, Ark., 30, Clarksdale, Miss., 31.

CONCERT, THE (David Belasco): Hartford, Conn., 29, 30, Providence, R. I., 31-Nov. 2, Boston, Mass., 4-16.

CONFESSION, THE: Chicago, Ill., 27-Nov. 2.

CONFESSION, THE: San Antonio, Tex., 31, Nov. 1.

COUNTRY BOY (H. B. Harris, Inc.): Omaha, Neb., 30, 31, Des Moines, Ia., Nov. 1, 2, Chicago, Ill., 4-30.

COUNTRY GIRL (Thos. Alton): Fulton, N. Y., 30, Cortland 31.

COUNTY SHERIFF (Wee and Lambert): Donora, Pa., 30, Monongahela 31, Morgantown, W. Va., Nov. 1, Connellsville, Pa., 2.

CRANE, WILLIAM H. (Joseph Brooks): Jackson, Mich., 30, Grand Rapids Nov. 1, 2.

DALY, BERNARD: St. Louis, Mo., 27-Nov. 2.

DAUGHTER OF HEAVEN (Liebler Co.): New York city Oct. 12—indefinite.

DIVORCE QUESTION (Gaskill and MacVitty): Marshfield, Wis., 30.

DIVORCE QUESTION (Rowland and Clifford): La Fayette, Ind., 30, Frankfort, Ky., 31, Crawfordsville, Ind., Nov. 1, Terre Haute 2, 3, Vincennes 4, Washington 5, Owensboro, Ky., 6, Henderson 7, Evansville, Ind., 8.

DIVORCE, THE: Pittsburgh, Pa., 28-Nov. 2.

DREW, JOHN (Charles Frohman): New York city Sept. 2-Nov. 9.

EVERYWOMAN (Henry W. Savage): Scranton, Pa., 11, 12, Wilkes-Barre 13-15, Allentown 16.

EVERYWOMAN (Henry W. Savage): Toronto, Can., 28-Nov. 2, London 4-6, Hamilton 7-9, Cleveland, O., 11-16.

EXCUSE ME (Eastern; Henry W. Savage): Montreal, Can., 28-Nov. 2, Quebec 4, 5, Sherbrooke 6, St. Johnsbury, Vt., 7, Barre 8, Burlington 9, Plattsburg, N. Y., 11, Ogdensburg 12, Watertown 13.

EXCUSE ME (Western; Henry W. Savage): Charleston, W. Va., 30, Huntington 31, Bluefield Nov. 1, Roanoke, Va., 2, Staunton 4, Charlottesville 5, Richmond 6, 7, Newport News 8, Norfolk 9, Raleigh, N. C., 11, Fayetteville 12, Wilmington 13.

FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 16—indefinite.

FAIRBANKS, DOUGLAS (Cohan and Harris): New York city Nov. 4—indefinite.

FARNUM, DUSTIN (A. H. Woods): Tacoma, Wash., 30, Victoria, Can., 31, Spokane, Wash., Nov. 10, 11.

FARNUM, MARSHALL (A. H. Woods): Escanaba, Mich., 30, Marquette 31.

FARNUM, WILLIAM (A. H. Woods): Buffalo, N. Y., 28-Nov. 2.

FAUST (Manley and Campbell's): Onaway, Mich., 30, Alpena 31, Midland Nov. 1, Saginaw 2, Flint 3, Port Huron 4, Pontiac 5, Lapeer 6, Owosso 7, Charlotte 8, Marshall 10, Albion 11, Ypsilanti 12, Tecumseh 13, Adrian 14.

FATAL WEDDING: Albany, N. Y., 28-30, Troy 31-Nov. 2, Rochester 4-9, Cleveland, O., 11-16.

FAVERSHAM, WILLIAM (Leonard J. Gallagher): New York city Nov. 4—indefinite.

FIGHT, THE (Jos. M. Gaites): Providence, R. I., 28-30, New York city, 31—indefinite.

FINAL SETTLEMENT (Wm. Wamsher): Solon, Ia., 30, Mechanicsville 31, Wheatland Nov. 1, Olin 2, Keystone 3, Toledo 4, Blairstown 5, Buxton 6, 7, Monroe 8, Des Moines 9, 10.

FINE FEATHERS (H. H. Frazee): Chicago, Ill., Aug. 12-Nov. 16.

FISKE, MRS. (Harrison Grey Fiske): Chicago, Ill., 28-Nov. 16.

FORTUNE HUNTER (Cohan and Harris): Des Moines, Ia., 27-30, Mason City 31, Sioux Falls, S. Dak., Nov. 1, Sioux City, Ia., 2, Omaha, Neb., 3-6, Grand Island 7, Kearney 8, North Platte 9, Denver, Colo., 10-16.

FORTUNE HUNTER (Western: Ernest Schnabel): Uniontown, Pa., 30, Connellsville 31.

FRECKLES (A. G. Delamater): Wilkes-Barre, Pa., 30, Hartford, Conn., 31-Nov. 2.

FRECKLES (A. G. Delamater): Hammond, Ind., Nov. 2.

GAMBLERS, THE (Ed. McIlowell): Ft. Wayne, Ind., Nov. 3, Jackson, Mich., 4, Kalamazoo, 5, Battle Creek 6, Grand Rapids 7-9, Chicago, Ill., 10-Dec. 7.

GARDEN OF ALLAH (Liebler Co.): Cincinnati, O., 28-Nov. 9.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Baltimore, Md., 28-Nov. 2.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Little Rock, Ark., 31, Hot Springs Nov. 1, Pine Bluff 2.

GILMORE, PAUL (Paul Gilmore Co., Inc.): Calgary, Alta., Can., 28-30, Edmonton 31-Nov. 2.

GIRL FROM RECTOR'S (Wm. Wamsher): Concordia, Kan., 31.

GIRL FROM THE U. S. A. (Woods and Chalker): Taft, Cal., 30, Bakersfield Nov. 3.

GIRL IN THE TAXI (A. H. Woods): Nashville, Tenn., 28-Nov. 2.

GIRL IN THE TAXI (A. H. Woods): Martinsburg, W. Va., 30, Winchester, Va., 31.

GIRL OF THE MOUNTAINS (Wee and Lambert): Waverly, N. Y., 30, Greene Nov. 1, Utica 2.

GIRL OF THE UNDERWORLD (Wee and Lambert): Niagara Falls, N. Y., 30, Syracuse 31-Nov. 2, No. East, Pa., 4, Dunkirk, N. Y., 5, Amherst, O., 6, Sandusky 7.

GIRL OF THE UNDERWORLD (Western: Charles Parker): Pardeeville, Wis., 30, Sparta Nov. 1, Bangor 2, La Crosse 3.

GLASER, VAUGHAN (H. S. Carter): Philadelphia, Pa., 28-Nov. 2.

GOOSE GIRL (Baker and Castle): Cuero, Tex., 30, Yoakum 31, Lockhart Nov. 1, San Antonio 2, New Braunfels 4, San Marcos 5, Austin 6, Taylor 7, Brenham 8, Bryan 9, Waco 11, Mexia 12, Dallas 13, 14.

GOVERNOR'S LADY (Messrs. Belasco and Elliott): New York city Sept. 5-Jan. 4.

GRAUSTARK (United Play Co.): La Sueur, Minn., 30, St. Peter 31.

GREYHOUND (Wagenhals and Kemper): Newark, N. J., 28-Nov. 2.

HACKETT, JAMES K.: St. Louis, Mo., 27-Nov. 2.

HACKETT, NORMAN: Bay City, Mich., Nov. 1, 2.

HE FELL IN LOVE WITH HIS WIFE (Robert Campbell): Jersey City, N. J., 28-Nov. 2.

HILLIARD, ROBERT (Klaw and Erlanger): Philadelphia, Pa., 21-Nov. 2.

HODGE, WILLIAM T. (Liebler Co.): Columbia, S. C., 30, 31, Jacksonville, Fla., 4.

HOUSE OF A THOUSAND CANDLES (C. S. Primrose): Madison, Wis., Nov. 3, Elkader, Ia., 5, Waukon 7, Lansing 8, La Crosse, Wis., 10, Northfield, Minn., 15.

HOUSE OF A THOUSAND CANDLES (Western: Primrose and McGillian): Osage, Ia., 30, Nora Springs 31, Dubuque, Nov. 3, Anamosa 6, Clinton 8, Geneseo 9, Rock Island, Ill., 10, Muscatine, Ia., 11, Grinnell 14.

HUNGTON, MARGARET (E. J. Rowse): Hudson, N. Y., Nov. 1, White Plains 2, Washington, D. C., 4-9, Baltimore, Md., 11-16.

IN OLD KENTUCKY (Litt and Dingwall): Coalinga, Cal., 30, Bakersfield 31, Santa Ana, Nov. 1, San Diego 2.

INTERCEPTION OF TRUTH (S. H. Wallach): Atlantic City, N. J., Nov. 6-9.

IRVING PLACE (Dr. Baumfeld): New York city Sept. 26—indefinite.

KINDLING (United Play Co.): Madison, Wis., 30, Janesville 31.

KISMET (Harrison Grey Fiske): Chicago, Ill., Sept. 22—indefinite.

LANG, EVA (O. D. Woodward): Kansas City, Mo., 27-Nov. 2.

LIFE'S SHOP WINDOW (Cliff Gordon): Toledo, O., 27-30, Youngstown 31-Nov. 2, Columbus 4-6, Dayton 7-9, Pittsburgh, Pa., 11-16.

LIGHT ETERNAL: Racine, Wis., 30.

LION AND THE MOUSE (United Play Co.): Colfax, Wash., 30, Sand Point, Ida., 31.

LION AND THE MOUSE (United Play Co.): Penn Yan, N. Y., 30, Geneva 31.

LITTLE MISS BROWN (William A. Brady): New York city Aug. 29—indefinite.

LITTLE TENDERFOOT (Lee D. Ellsworth): Washington, D. C., 28-Nov. 2.

LITTLE WOMEN (William A. Brady): New York city Oct. 16—indefinite.

LITTLE WOMEN (William A. Brady): Louisville, Ky., 28-Nov. 2.

LORAINE, ROBERT: Brooklyn, N. Y., 28-Nov. 2, Philadelphia, Pa., 11-16.

LOTTERY MAN (Merle H. Norton's): Kelso, Wash., 30, Astoria, Ore., Nov. 2, Eugene 4, Corvallis 5, Albany 6, Salem 7, Pendleton 10, La Grande 11, Boise, Ida., 15.

MACLEAN-HANFORD-TYLER-DROFNAH: Richmond, Va., Nov. 11, Newport News 12, Norfolk 13.

MAN HIGHER UP (Jos. M. Gaites): Chicago, Ill., Sept. 15-Nov. 9.

MANN, LOUIS (Werba and Luescher): Athens, Ga., 30, Atlanta 31, Nov. 1.

MASON, JOHN (Charles Frohman): New York city Sept. 16—indefinite.

MASTER OF THE HOUSE (Messrs. Shubert): New York city Aug. 22-Nov. 2.

MILESTONES (Messrs. Klaw, Erlanger and Brooks): Chicago, Ill., Sept. 23—indefinite.

MILLER, HENRY (Klaw and Erlanger): Brooklyn, N. Y., 28-Nov. 2, Boston, Mass., 4-16.

MILLION, THE (Henry W. Savage): Allentown, Pa., Nov. 1, Johnstown 2, Pittsburgh 4-9, Chicago, Ill., 11—indefinite.

MILLION, THE (Henry W. Savage): Danbury, Conn., 4, Bridgeport 5, Meriden 6, New Britain 7, Middletown 8, New London 9, Norwich 11, Westerly, R. I., 12, Willimantic, Conn., 13.

MISSOURI GIRL (Merle H. Norton): Willmar, Minn., 30, Ortonville 31.

MISSOURI GIRL (Norton and Reith's): Summerland, Can., 30, Kelowna 31, Vernon Nov. 1, Enderby 2, Kamloops 4, Ashcroft 5, Chilliwack 6, New Westminster 7, Bellingham, Wash., 10.

NAZIMOVA, MME. (Charles Frohman): New York city Nov. 11—indefinite.

NEW SIN (Liebler Co.): New York city Oct. 15-Nov. 2.

OFFICER 666 (Cohan and Harris): New York city Aug. 12-Nov. 2.

OFFICER 666 (Middle West: Cohan and Harris): Ogdensburg, N. Y., 30, Oswego 31, Warsaw Nov. 1, Niagara Falls 2.

OFFICER 666 (Southern: Cohan and Harris): Webster City, Ia., 30, Iowa Falls 31, Grinnell Nov. 1, Boone 2.

OFFICER 666 (Western: Cohan and Harris): Seattle, Wash., 27-Nov. 2.

O'HARA, FISKE (Augustus Pitou, Jr.): Jackson, Miss., 30, Vicksburg 31, Greenville Nov. 1, Memphis, Tenn., 2, Nashville 4, Evansville, Ind., 5, Lexington, Ky., 6, Louisville 7-9, St. Louis, Mo., 10-16.

OLCOTT, CHAUNCEY (Henry Miller): Chicago, Ill., Oct. 27-Nov. 16.

OLD HOMESTEAD (Frank Thompson): Indianapolis, Ind., 28-30, Dayton, O., 31-Nov. 2, Toledo 3-6, Columbus 7-9, Buffalo, N. Y., 11-16.

OLD HOMESTEAD (Coast: Frank Thompson): Red Bluff, Cal., 31, Oroville Nov. 1, Chico 2, Marysville 3, Sacramento 4, 5, Woodland 6, Napa 7, Santa Rosa 8, Petaluma 9, Vallejo 10, Hollister 11, Salinas 12, Monterey 13, Watsonville 14.

OLE OLSON (Ben Hendricks): Minneapolis, Minn., 27-Nov. 2.

ONE DAY: Rochester, N. Y., 28-Nov. 2, Cleveland, O., 4-9, Indianapolis, Ind., 11-16.

OUR VILLAGE POSTMASTER (Max C. Elliott): Unity, Wis., 30, Edgar 31, Wausau Nov. 1, Merrill 2.

OUR WIVES (Jos. M. Gaites): Washington, D. C., 28-Nov. 2.

PAID IN FULL (Eastern; C. S. Primrose): Corning, Ia., 30, Creston 31, Greenfield Nov. 1, Bedford 2, Clarinda 4, Kirksville, Mo., 12, Macon 14.

PAID IN FULL (Western; C. S. Primrose): Stafford, Kan., 30, Pratt 31, Hutchinson Nov. 1, Eldorado 4, Marion 5, Wellington 6, Blackwell, Okla., 7, Alva 12, Cherokee 14.

PAIR OF COUNTRY KIDS (C. Jay Smith): Crockett, Tex., 30, Conroe 31.

PARSIFAL: Grinnell, Ia., 30.

PASSERS-BY (Charles Frohman): Hamilton, Can., 30, Ithaca, N. Y., 31, Rochester Nov. 1, 2, Brooklyn 4-9.

PHILLIPS, AL., AND LEILA SHAW (Smith Turner): Louisville, Ky., 27-Nov. 3, Columbus, Ind., 4, Terre Haute 5, 6, Ft. Wayne 7-9.

POWER BEHIND THE THRONE (E. C. White): Kansas City, Mo., 28-Nov. 2, St. Joseph 3-6, Omaha, Neb., 7-9, Minneapolis, Minn., 11-16.

POYNTER, BEULAH (Burt and Nicola): Memphis, Tenn., 27-Nov. 2, New Orleans, La., 3-9.

PRICE, THE (Clarence Bennett and Co.): Grand Rapids, Mich., 31-Nov. 2.

PUTTING IT OVER (Frank Hatch): St. Louis, Mo., 27-Nov. 2, Ft. Wayne, Ind., 3, Evansville 4, Paducah, Ky., 5, Owensboro 6, Paris 7, Frankfort 8, Lexington 9, Cincinnati, O., 11-16.

RANKIN, McKEE, AND MARGARET DREW: Los Angeles, Cal., 21-Nov. 2.

RANSOMED (John Cort): New Haven, Conn., Nov. 8.

READY MONEY (H. H. Frazee): Wausau, Wis., 30, Menomonie 31, Appleton Nov. 1, Madison 2, Joliet, Ill., 3, Streator 4, Ottawa 5, Kankakee 6, Racine, Wis., Janesville 8, Rockford, Ill., 9, Aurora 10, Elkhart, Ind., 11, So. Bend 12, Kalamazoo, Mich., 13.

READY MONEY (H. H. Frazee): New York city Aug. 19—indefinite.

READY MONEY (H. H. Frazee and Wm. A. Brady): London, Eng., Aug. 13—indefinite.

REBECCA OF SUNNYBROOK FARM (Jos. Brooks): Washington, D. C., Nov. 11-16.

ROLLICKING SHANNON (Al. McLean): Buffalo, N. Y., 28-Nov. 2.

ROBSON, MAY (L. S. Sire): Milwaukee, Wis., 31-Nov. 2, Minneapolis, Minn., 3-6, St. Paul 7-10.

ROSARY (Central: Rowland and Clifford): Greenville, O., 30, Springfield Nov. 1, 2, Urbana 4, Delaware 5, Wooster 7, Coshocton 9, Uhrichsville 12, Canal Dover 13.

ROSARY (Circuit: Rowland and Clifford): Woodstock, Can., 30, Brantford 31, Hamilton Nov. 1, 2, Buffalo, N. Y., 4-9, Akron, O., 11-13, Wheeling, W. Va., 14-16.

ROSARY (Coast: Rowland and Clifford): Denver, Colo., 27-Nov. 2.

ROSARY (Eastern: Rowland and Clifford): Taylorville, Ill., 30, Pana 31, Vandalia Nov. 1, Centralia 2, McLeansboro 4, Mt. Carmel 5, Carmi 6, Carbondale 7, Anna 8, Cairo 9, Paducah, Ky., 11, Union City, Tenn., 12, Dyersburg 13.

ROSARY (Rowland and Clifford): Sprinzer, N. Mex., 30, Las Vegas 31.

ROSARY (Southern: Rowland and Clifford): St. Petersburg, Fla., 30, Tampa 31, Lakeland Nov. 1, Mulberry 2, Wauchula 4, Ft. Meade 5, Bartow 6, Kissimmee 7, Orlando 8, De Land 9, New Smyrna 11, Daytona 12, Palatka 13.

ROSARY (Western: Rowland and Clifford): Marshall, Tex., 30, Tyler 31, Jacksonville Nov. 1.

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ROSS, THOMAS (J. W. Welch): Dubuque, Ia., Nov. 30.

ROUND UP (Klaw and Erlanger): Oakland, Cal., 27-30.

ROYAL SLAVE (George H. Bubb): Rensselaer, Ind., 30, Goodland 31.

RUSSELL, ANNIE: New York city Nov. 11—indefinite.

SCRAPE O' THE PEN (Messrs. Weber and Fields): New York city Sept. 26—indefinite.

SERVANT IN THE HOUSE (Merle H. Norton): Allentown, Pa., 30, Reading Nov. 2, Pottstown 4, Lebanon 5, Columbia 6, York 7, Hanover 8, Lancaster 9, Carlisle 11, Chambersburg 12.

SEVEN DAYS (Jesse Weil): Mayfield, Tenn., 30, Paris 31.

SHEA, THOMAS E. (A. H. Woods): Peoria, Ill., 29, 30, Springfield 31.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Bluffton, Ind., 30, Ft. Wayne 31.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Chicago, Ill., 27-Nov. 2.

SHEPHERD OF THE HILLS (Central: Gaskill and MacVitty): Ft. Robinson, Neb., 30, Alliance 31.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): New York city Sept. 30-Nov. 2, Philadelphia, Pa., 4-23.

SPOONER, EDNA MAY (Blaney-Spooner Co.): St. Louis, Mo., 27-Nov. 2, Kansas City 4-9, St. Joseph 10-12, Omaha, Neb., 14-16.

STAHL, ROSE (H. B. Harris, Inc.): Boston, Mass., Sept. 2-Dec. 28.

STARR, FRANCES (David Belasco): New York city Oct. 1-Dec. 31.

STRONGER CLAIM (Richard Bennett): Lancaster, Pa., Nov. 2.

STRONGER LOVE (New Play Co.): Grand Rapids, Mich., 27-30, Columbus, O., 31-Nov. 2.

STUMBLING BLOCK (Oscar Graham): Pecos, Tex., 30, Odessa 31.

SUNBONNET SUE (Park Play Co.): Washington, Pa., 30, Greensburg 31.

TALKER, THE (Henry B. Harris, Inc.): Indianapolis, Ind., 28-Nov. 2, Milwaukee, Wis., 3-9.

TEN NIGHTS IN A BARROOM: Newark, N. J., 28-Nov. 2.

THIEF, THE (Messrs. Primrose and McGillan): Spencer, Ia., 30, Emmetsburg 31, Algona Nov. 1, Albert Lea, Minn., 2, Waseca 4, Sleepy Eye 5, Blue Earth 6, Northfield 8, Austin 9, St. Peter 10, Marshfield, Wis., 13.

THIRD DEGREE (United Play Co.): New Liskeard, Can., 30, North Bay 31.

TOWN MARSHAL (Wee and Lambert): Enosburg Falls, Vt., 30, St. Johns, Can., Nov. 1, Cornwall 2.

TRAVELING SALESMAN (H. B. Harris, Inc.): Chicago, Ill., Oct. 14-Nov. 9, Detroit, Mich., 11-16.

TRAVELING SALESMAN (Southern: A. S. Stern): Atlanta, Ga., 27-Nov. 2, Birmingham, Ala., 4-9, New Orleans, La., 11-16.

UNCLE TOM'S CABIN (Eastern: Wm. Kibbie): Sheboygan, Wis., 30, Madison 31, Rockford, Ill., Nov. 1, 2, Aurora 3, Joliet 4, Peoria 5-7, Quincy 8, 9, Burlington, Ia., 10, Hannibal, Mo., 11, Monmouth, Ill., 12, Canton 13.

WARE, HELEN (Henry B. Harris, Inc.): New York city Oct. 28—indefinite.

WARFIELD, DAVID (David Belasco): Rochester, N. Y., 28-30, Syracuse 31-Nov. 2, Buffalo 4-9.

'WAY DOWN EAST (William A. Brady): St. Louis, Mo., Nov. 4-9, Chicago, Ill., 11-17.

WHIP, THE (Comstock and Gest): New York city, Nov. 11—indefinite.

WHITE SQUAW: Schenectady, N. Y., Nov. 4-9, Rochester 11-16.

WHITESIDE, WALKER (Walter Floyd): St. Joseph, Mo., 30, 31, Sioux City, Ia., Nov. 1, Lincoln, Neb., 2, Denver, Colo., 4-9.

WIGHT, HILLIARD (G. Y. Tefft): Wahoo, Neb., 30, Seward Nov. 1, York 2, David City 4, Central City 5, Oakland 6, Cherokee, Ia., 7, Akron 8.

WILSON, AL. H. (Sidney R. Ellis): Durant, Okla., 30, Muskogee 31.

WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indefinite.

WOMAN, THE (David Belasco): Philadelphia, Pa., 28-Nov. 9.

WOMAN, THE (Western: David Belasco): San Jose, Cal., 30, Oakland 31-Nov. 2.

WOMAN IN THE CASE (C. F. Chase): Chicago, Ill., 28-Nov. 2.

WOMAN'S NAME: Columbus, O., 27-30.

WRONG WAY, THE: Schenectady, N. Y., 28-30.

YEARS OF DISCRETION (David Belasco): Syracuse, N. Y., Nov. 4.

YELLOW JACKET (Harris and Selwyn): New York city Nov. 4—indefinite.

YORK, THE: Cleveland, O., 27-Nov. 2, Indianapolis, Ind., 28-Nov. 2, St. Louis, Mo., 4-9, Kansas City 11-16.

TRAVELING STOCK COMPANIES.

ALLEN (N. Appell): Ashland, Pa., 28-Nov. 2.

ANGELL'S COMEDIANS: Higgins, Tex., 28-30, Canadian 31-Nov. 2.

AUBREY (D. O. Hiner): Clarksburg, W. Va., 28-Nov. 1.

BELGARDE (Leslie Smith): Cohoes, N. Y., 28-Nov. 9.

BROWN, KIRK (J. T. Macauley): Newburgh, N. Y., 28-Nov. 2, Port Jervis 4-9.

CARLETON SISTERS (Varney and Montgomery): Annapolis, Md., 28-Nov. 2, Chambersburg, Pa., 4-9.

CARROLL COMEDY (Ion Carroll): Catlettsburg, Ky., 28-Nov. 2.

CHASE-LISTER (Glenn F. Chase): Selby, S. Dak., 28-30.

CHATTERDON, ARTHUR (N. Appell): Oil City, Pa., 28-Nov. 2.

CHAUNCEY-KEIFFER (Fred Chauncey): Shamokin, Pa., 28-Nov. 2, Lehighton 4-9.

COLONIAL (Cortland Hopkins): Halifax, Can., Oct. 28—indefinite.

CORNELL-PRICE PLAYERS (W. E. Cornell): Jonesville, Mich., 28-Nov. 2.

DE VOSS, FLORA (J. B. Rotnour): Lake Geneva, Wis., 28-Nov. 2.

EARLE (L. A. Earle): Springfield, O., 27-30, Lima Nov. 4-9.

GRAYCE (N. Appell): Berwick, Pa., 28-Nov. 2.

GRAYCE, HELEN (N. Appell): Gardner, Mass., 28-Nov. 2.

HAYES, LUCY, ASSOCIATE PLAYERS: Elwood, Neb., 28-30, Eustis 31-Nov. 2, Maywood 4-6, Curtis 7-9.

HILLMAN'S IDEALS (Harry Sohn): Bennington, Kan., 28-30, Glasco 31-Nov. 2.

HIMMELEIN'S ASSOCIATE PLAYERS (Ira E. Earle): Fairmont, W. Va., 28-Nov. 2, Morgantown 4-16.

JEWELL-KELLY: Meridian, Miss., 27-Nov. 2.

KELLY, SHERMAN (H. B. Sherman): Little Falls, Minn., 28-Nov. 2, Brainerd 4-9.

KEYES (C. A. Keyes): Athens, O., 28-Nov. 2, Washington, Pa., 4-9.

LA PORTE, MAE (Joe McEnroe): Union City, Ind., 28-Nov. 2.

LONG, FRANK E.: Waterloo, Ia., 28-Nov. 2.

LYNN, JACK: Canandaigua, N. Y., 28-Nov. 2, Seneca Falls 4-9.

PICKERTS, FOUR (Willis Pickert): Chatham, N. Y., 28-Nov. 2, Gettysburg, Pa., 4-9.

REYNOLDS AND ROSS: McCool Jct., Neb., 28-30, Clay Center 31-Nov. 2, Superior 3-6, Edgar 7-9.

SHANNON (Harry Shannon): Circleville, O., 28-Nov. 2.

STRATTON PLAYERS (N. Appell): Hanover, Pa., 28-Nov. 2.

OPERA AND MUSICAL COMEDY.

ABARBANELL, LINA (John Cort): Wilkes-Barre, Pa., Nov. 2, Toronto, Can., 4-9, London 11, Hamilton 12, 13.

ACADEMY MUSICAL STOCK (William Fox): New York city Oct. 21—indefinite.

ALMA, WHERE DO YOU LIVE? (Jos. Weber): Milwaukee, Wis., 27-Nov. 2.

ALMA, WHERE DO YOU LIVE? (A. R. Sanders): Knoxville, Tenn., Nov. 1.

BACHELORS AND BENEDICTS (H. H. Frazee): New York city Nov. 3—indefinite.

BLACK PATTI: San Antonio, Tex., Nov. 3, 4.

BOHEMIAN GIRL (Pacific: Messrs. Aborn): St. Johnsbury, Vt., 30, Claremont, N. H., 31, Bellows Falls, Vt., Nov. 1, Brattleboro 2.

BRIAN, DONALD (Charles Frohman): Minneapolis, Minn., 28-Nov. 2, Dubuque, Ia., 4, Cedar Rapids 5, Sioux City 6, Lincoln, Neb., 7, Omaha 8, 9.

CARLE, RICHARD AND HATTIE WILLIAMS (Charles Frohman): Chicago, Ill., Sept. 30—indefinite.

CHICAGO GRAND OPERA: Baltimore, Md., Nov. 1.

CHOCOLATE SOLDIER (F. C. Whitney): Portland, Ore., 31-Nov. 2.

COUNT OF LUXEMBOURG (Klaw and Erlanger): New York city Sept. 16—indefinite.

CRAWFORD, CLIFTON (Henry B. Harris, Inc.): New York city Sept. 12-Nov. 9, Boston, Mass., 11-30.

DINGBAT FAMILY (Leffler-Bratton Co.): Paterson, N. J., 28-Nov. 2, Philadelphia, Pa., 4-9, Washington, D. C., 11-16.

DOVE OF PEACE (Walter Damrosch): Philadelphia, Pa., Oct. 15-Nov. 2, New York city 4—indefinite.

DUTCHMAN'S DAFFYDIL (Cummings and Miner): Sidney, N. Y., 30, Walton 31, Hancock Nov. 1, Deposit 2, Meshoppen, Pa., 4, Montrose 5, Honesdale 6, Susquehanna 7, Holly 8, Carbondale 9.

ELTINGE, JULIAN (A. H. Woods): San Francisco, Cal., 27-Nov. 9.

FORTY-FIVE MINUTES FROM BROADWAY: Jacksonville, Fla., Nov. 3.

FOY, EDDIE (Werba and Luescher): Harrisburg, Pa., 30, Wilkes-Barre 31.

GILBERT AND SULLIVAN OPERA (Messrs. Shubert): Duluth, Minn., 28-30, St. Paul 31-Nov. 2, Minneapolis 3-9, Omaha, Neb., 10-15.

GIRL AT THE GATE (Harry Askin): Chicago, Ill., Sept. 1—indefinite.

GORDON, KITTY (Joseph M. Gaites): Philadelphia, Pa., Nov. 4-9.

GRIEVES MUSICAL STOCK (John Grieves): Washington, D. C., Oct. 14—indefinite.

GYPSY, THE (John Cort): Pittsburgh, Pa., 28-Nov. 2, Detroit, Mich., 3-9, New York city 11—indefinite.

GYPSY LOVE (A. H. Woods): Baltimore, Md., 28-Nov. 2.

HANKY PANKY (Lew Fields): New York city Aug. 5-Nov. 2.

HAPPY HOOLIGAN (Gus Hill): Norfolk, Va., 28-Nov. 2.

HEART BREAKERS (Mort H. Singer): Dallas, Tex., 30, 31, Denton Nov. 1, Ft. Worth 2.

HITCHCOCK, RAYMOND (Cohan and Harris): Chicago, Ill., Oct. 6-Nov. 23.

HOFFMAN, GERTRUDE (Messrs. Shubert): Boston, Mass., Oct. 6-Nov. 2.

KOLB AND DILL: San Francisco, Cal., Sept. 1—indefinite.

LEAN, CECIL, AND FLORENCE HOLBROOK (Joseph M. Gaites): Chicago, Ill., Aug. 12—indefinite.

LEWIS, DAVE (Rowland and Clifford): Cincinnati, O., 28-Nov. 2, Dayton 4-9, Columbus 11-16.

LITTLE BOY BLUE (Henry W. Savage): Boston, Mass., Oct. 7-Nov. 9, Salem 11, Lowell 12, Lewiston, Me., 13.

LITTLE MILLIONAIRE (Cohan and Harris): Philadelphia, Pa., 21-Nov. 2.

LITTLE MISS FIX-IT (Werba and Luescher): Ottawa, Can., 28-30, Brockville 31, Belleville Nov. 1, Kingston 2.

LOOK WHO'S HERE (Messrs. Shubert): Philadelphia, Pa., Oct. 21-Nov. 2.

LOUISIANA LOU (Harry Askin): Philadelphia, Pa., Oct. 14-Nov. 2.

LOUISIANA LOU (Harry Askin): Atlanta, Ga., 28-30, Jacksonville, Fla., Nov. 2.

MACDONALD, CHRISTIE (Werba and Luescher): Chicago, Ill., 28-Nov. 9, Indianapolis, Ind., 11-13.

MADAME SHERRY (Co. A: Messrs. Woods, Frazee and Lederer): Washington, D. C., 28-Nov. 2.

MADAME SHERRY (Co. B: Messrs. Woods, Frazee and Lederer): New Orleans, La., 27-Nov. 2.

MADAME SHERRY (Co. C: Messrs. Woods, Frazee and Lederer): Somerset, Ky., 30, Chattanooga, Tenn., 31.

MADAME SHERRY (Co. E: Messrs. Woods, Frazee and Lederer): Kokomo, Ind., 30, Tipton 31, Elwood Nov. 1, Portland 2.

MERRY COUNTESS (Messrs. Shubert): New York city Aug. 26—indefinite.

MERRY WIDOW (Henry W. Savage): London, Can., 30, Kingston 31, Ottawa Nov. 1, 2, Montreal 4-9, Boston, Mass., 11-23.

MERRY WIDOW (Henry W. Savage): White Plains, N. Y., Nov. 9, Middleton 11, Port Jervis 12, Newburgh 13.

METROPOLITAN GRAND OPERA: Philadelphia, Pa., Oct. 31—indefinite.

METROPOLITAN OPERA: Albany, N. Y., Nov. 12.

MISS NOBODY FROM STARLAND (Mort H. Singer): New Orleans, La., 27-Nov. 2.

MODERN EVE (Mort H. Singer): St. Paul, Minn., 27-30, Omaha, Neb., 31-Nov. 2.

MONTGOMERY AND STONE FLEIR JANIS (Chas. Dillingham): New York city Oct. 28—indefinite.

MUTT AND JEFF (Co. A: Gus Hill): Baltimore, Md., 28-Nov. 2.

MUTT AND JEFF (Co. E: Gus Hill): Henderson, S. C., 30, Wilson 31.

NEWLYWEDS AND THEIR BABY (Leffler-Bratton Co.): Lock Haven, Pa., 30, Clearfield 31, Renovo Nov. 1, Dubois 2, Ridgeway 4, St. Marys 5, Kane 6, Warren 7, Franklin 8, Oil City 9, Meadville 11, Greenville 12, Butler 13.

OH! OH! DELPHINE (Klaw and Erlanger): New York city Sept. 30—indefinite.

PHILIFF, ADOLF: New York city Nov. 12—indefinite.

PINK LADY (Klaw and Erlanger): Detroit, Mich., 28-Nov. 2.

PRINCE OF PILSEN (Henry W. Savage): Allentown, Pa., 30, Wilkes-Barre 31, Scranton 1.

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Binghamton, N. Y., 8, Elmira 9, Syracuse 11, Niagara Falls 12, Erie Pa., 13.
PRINCESS, THE (John Cort): Toronto, Can., Nov. 4-9.
QUAKER GIRL (Co. A; H. B. Harris, Inc.): Boston, Mass., Sept. 2-Nov. 9, Providence, R. I., 11-16.
QUAKER GIRL (Co. B; H. B. Harris, Inc.): Memphis, Tenn., 30, 31, Little Rock, Ark., Nov. 1, Hot Springs 2, Shreveport, La., 3, Dallas, Tex., 4-6, Ft. Worth 7, Waco 8, Austin 9, Galveston 10, Houston 11, 12, San Antonio 13, 14.
RED ROSE (John C. Fisher): Winnipeg, Can., 28-31.
RING, BLANCHE (Frederic McKay): Boston, Mass., Oct. 21-Nov. 2.
RING, JULIE (J. P. Goring and Co., Inc.): Austin, Tex., 30, Taylor 31, Bryan Nov. 1, Waco 2, Corsicana 4, Waxahatchie 5, Greenville 6, Sherman 7, Denison 8, Wichita Falls 9, Dallas 11-13.
ROBIN HOOD (Daniel V. Arthur): Philadelphia, Pa., 28-Nov. 9.
ROSE MAID (Co. A; Werba and Luescher): New York city 28-Nov. 2.
ROSE MAID (Southern; Werba and Luescher): San Antonio, Tex., 29, 30, Houston 31, Little Rock, Ark., Nov. 5.
ROSE OF PANAMA (John Cort): Petaluma, Cal., 30, Santa Rosa 31, Woodland Nov. 1, Stockton 2, Oakland 3-6, Fresno 7, Coalinga 8, Hanford 9, Bakersfield 10, San Diego 11-13.
SAN CARLO OPERA (Ernesto Di Giacomo): New York city Sept. 14—indefinite.
SCHEFF, FRITZI (Jos. M. Gaites): Huntington, W. Va., 30.
SCHOOL DAYS (W. B. Fredericks): Hazleton, Pa., 30, Shenandoah 31, Pottsville Nov. 1, Allentown 2, Wilkes-Barre 7-9.
SECRET OF SUZANNE (Andreas Dippel): St. Louis, Mo., Nov. 2.
SEVEN HOURS IN NEW YORK (Wee and Lembert): Freehold, N. J., Nov. 6, Plainfield 7, Harrisburg, Pa., 8, 9.
SHEEHAN ENGLISH OPERA: Portland, Ore., 27-30.
SIDNEY, GEORGE (A. W. Herman): Detroit, Mich., 27-Nov. 2, Grand Rapids 3-6.
SMART SET, THE (S. H. Dudley): St. Louis, Mo., 27-Nov. 2.
SPRING MAID (Werba and Luescher): Milwaukee, Wis., 27-30, Madison 31.
SPRING MAID (Werba and Luescher): Elyria, O., 30, Akron 31, Alliance Nov. 1, Canton 2, Wooster 4, New Philadelphia 5, Coshocton 6, Lancaster 7, Zanesville 8, Bellaire 9.
TANGUAY, EVA (Lew Fields): Cleveland, O., 28-Nov. 2.
THREE TWINS (Philip H. Niven): Galt, Can., 30, London 31, Woodstock Nov. 1, St. Thomas 2, Toronto 3-9.
TRENTINI, EMMA (Arthur Hammerstein): Cleveland, O., 28-Nov. 2.
UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31—indefinite.
WHIRL OF SOCIETY (Messrs. Shubert): Detroit, Mich., 28-Nov. 2, Cleveland, O., 4-9.
WINNING WIDOW: Columbia, S. C., Jacksonville, Fla., 3.
WINSOME WIDOW (Florenz Ziegfeld, Jr.): Cincinnati, O., 28-Nov. 2.
WINTER GARDEN REVUES (Messrs. Shubert): New York city July 22—indefinite.
WOMAN HATERS (A. H. Woods): New York city Oct. 7-Nov. 2, Baltimore, Md., 4-9.
ZIEGFELD'S FOLLIES (Florenz Ziegfeld): New York city Oct. 21—indefinite.

MINSTRELS.

BIG CITY (John W. Vogel's): Mercer, Pa., 30, Greenville 31, Meadville Nov. 1, Warren, O., 2, Union City, Pa., 4, Titusville 5, Corry 6, Mayville, N. Y., 7, Dunkirk 8, Batavia 9.
DUMONT'S, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—indefinite.
FIELD'S, AL. G. (Edward Conrad): New Orleans, La., 28-Nov. 2, San Antonio, Tex., 9, 10.
O'BRIEN'S, NEIL: St. Louis, Mo., 27-Nov. 2.
PRIMROSE AND DOCKSTADER: Cincinnati, O., 27-Nov. 2.

BURLESQUE-EASTERN WHEEL.

AL. REEVES'S: Montreal, Can., 28-Nov. 2, Albany, N. Y., 4-6, Worcester, Mass., 7-9.
AMERICAN BEAUTIES (Ed. E. Daley): Chicago, Ill., Nov. 3-9.
BEAUTY, YOUTH AND FOLLY (W. Y. Jennings): Syracuse, N. Y., 28-Nov. 2, Montreal, Can., 4-9.
BERHAN (Jack Singer): Brooklyn, N. Y., 28-Nov. 2, Hoboken, N. J., 4-6, Paterson 7-9.
BEN WELCH'S (Jacob Lieberman): Cincinnati, O., 27-Nov. 2, Louisville, Ky., 3-9.
BON TONS (Jesse Burns): Providence, R. I., 28-Nov. 2, Boston, Mass., 4-9.
BOWERY (Geo. H. Harris): New York city 22-Nov. 2, Bridgeport, Conn., 7-9.
COLLEGE GIRLS (Max Spiegel's): Newark, N. J., 28-Nov. 2, Philadelphia, Pa., 4-9.
COLUMBIA (Frank Burns): Philadelphia, Pa., 28-Nov. 2, Baltimore, Md., 4-9.
CRACKER JACKS (Bob Manchester): Boston, Mass., 28-Nov. 2, New York city 4-9.
DARLINGS (Chas. B. Arnold): Paterson, N. J., 28-30, Hoboken 31-Nov. 2, Philadelphia, Pa., 4-9.
DINKINS STOCK (Sol. Meyers): New Orleans, La.—indefinite.
DREAMLANDS (Dave Marion): Springfield, Mass., 28-30, Albany, N. Y., 31-Nov. 2, Brooklyn 4-9.
GAIETY GIRLS: Washington, D. C., 28-Nov. 2, Pittsburg, Pa., 4-9.
GAY MASQUERADERS (M. Messing): Bridgeport, Conn., 31-Nov. 2, Providence, R. I., 4-9.
GINGER GIRLS (Manny Rosenthal): Baltimore, Md., 28-Nov. 2, Washington, D. C., 4-9.
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Omaha, Neb., 28-Nov. 2.
GIRLS FROM HAPPYLAND (Lou Hurtig): St. Louis, Mo., 27-Nov. 2, Kansas City 3-9.
GOLDEN CROOKS (James Fulton): Brooklyn, N. Y., 28-Nov. 2, New York city 4-9.
HARRY HASTINGS: Kansas City, Mo., 27-Nov. 2, Omaha, Neb., 3-9.
JOLLY FOLLIES (Al. Rich): Philadelphia, Pa., 28-Nov. 2, New York city 4-16.
KNICKERBOCKERS (Louis Robie): Buffalo, N. Y., 28-Nov. 2, Rochester 4-9.
LOVE MAKERS (Sam Howe): Toronto, Can., 28-Nov. 2, Buffalo, N. Y., 4-9.
MERRY-GO-ROUNDERS (Lefler-Bratton Co.): Boston, Mass., 28-Nov. 2, Springfield 4-6, Albany, N. Y., 7-9.
MERRY WHIRL (Louis Epstein): Louisville, Ky., 27-Nov. 2, St. Louis, Mo., 3-9.
MIDNIGHT MAIDENS (W. S. Clark): New York city 28-Nov. 2, Brooklyn, N. Y., 4-9.
MOLLIE WILLIAMS (Phil Isaacs): New York city 28-Nov. 2, Paterson, N. J., 4-6, Hoboken 7-9.
QUEENS OF PARIS (Joseph Howard): Chicago, Ill., 27-Nov. 2, Cincinnati, O., 3-9.
ROBINSON CRUSOE GIRLS (Sam Robinson): Detroit, Mich., 27-Nov. 2, Toronto, Can., 4-9.
ROSE SYDELL (W. S. Campbell): Hoboken, N. J., 28-30, Paterson 31-Nov. 2, Newark 4-9.
RUNAWAY GIRLS (Peter S. Clark): Albany, N. Y., 28-30, Worcester, Mass., 31-Nov. 2, Boston 4-9.
SOCIAL MAIDS (Robt. Cohn): Toledo, O., 27-Nov. 2, Chicago, Ill., 3-9.
STAR AND GARTER (Dave Rose): Chicago, Ill., 27-Nov. 2, Detroit, Mich., 3-9.
TAXI GIRLS (Louis Hurtig): Cleveland, O., 27-Nov. 2, Toledo 3-9.
TROCADEROS (Frank Pierce): Rochester, N. Y., 28-Nov. 2, Syracuse 4-9.
WINNING WIDOWS (Jacob Goldenberg): Pittsburgh, Pa., 28-Nov. 2, Cleveland, O., 4-9.
WORLD OF PLEASURE (Dave Gordon): New York city 28-Nov. 9.

BURLESQUE-WESTERN WHEEL.

AMERICAN (Eddie Miner): Omaha, Neb., 27-Nov. 2, Kansas City, Mo., 3-9.
AUTO GIRLS (Teddy Simonds): Philadelphia, Pa., 28-Nov. 2, Baltimore, Md., 4-9.
BIG REVIEW (Henry P. Dixon): Milwaukee, Wis., 27-Nov. 2, Minneapolis, Minn., 3-9.
BOHEMIANS (Al. Lubin): Scranton, Pa., 28-30, Paterson, N. J., 31-Nov. 2, New York city 4-9.
CENTURY GIRLS (Walter Greaves): Louisville, Ky., 27-Nov. 2, Indianapolis, Ind., 3-9.
CHERRY BLOSSOMS (Max Armstrong): St. Paul, Minn., 27-Nov. 2.
DAFFYDILLS (Arthur Muller): Chicago, Ill., 27-Nov. 2, Detroit, Mich., 3-9.
DANDY GIRLS (Charles F. Cromwell): St. Louis, Mo., 27-Nov. 2, Louisville, Ky., 3-9.
DANTE'S DAUGHTERS (Chas. Taylor): New York city 28-Nov. 2, Brooklyn, N. Y., 4-9.
FOLLIES OF THE DAY (Barney Gerard): Indianapolis, Ind., 27-Nov. 2, Chicago, Ill., 3-9.
GAY WIDOWS (Louis Oberworth): Minneapolis, Minn., 27-Nov. 2, St. Paul 3-9.
GIRLS FROM JOYLAND (Sim Williams): Boston, Mass., 21-Nov. 2, New York city 4-9.
GIRLS FROM MISSOURI (L. Talbot): Kansas City, Mo., 27-Nov. 2, St. Louis 3-9.
GIRLS FROM RENO (James Madison): New York city 28-Nov. 2, Boston, Mass., 4-16.
HIGH LIFE IN BURLESQUE (Chas. Falke): Paterson, N. J., 28-30, Scranton, Pa., 31-Nov. 2, Philadelphia, Pa., 4-9.
JARDIN DE PARIS (Leo Stevens): New York city 28-Nov. 2, Philadelphia, Pa., 4-9.
LADY BUCCANEERS (H. H. Strouse): Brooklyn, N. Y., 28-Nov. 2, Newark, N. J., 4-9.
MERRY MAIDENS (Edw. Schaefer): Newark, N. J., 28-Nov. 2, Paterson 4-6, Scranton, Pa., 7-9.
MISS NEW YORK, JR. (W. F. Fennessy): Cincinnati, O., 27-Nov. 2, Chicago, Ill., 3-9.
MONTE CARLO GIRLS (Tom Sullivan): Boston, Mass., 28-Nov. 9.
MOULIN ROUGE: Harrisburg, Pa., 30, Altoona 31, Johnstown Nov. 1, McKeesport 2, Cleveland, O., 4-9.
ORIENTALS (W. Cameron): Brooklyn, N. Y., 28-Nov. 2, New York city 4-9.
PACEMAKERS (B. B. Patton): Baltimore, Md., 28-Nov. 2, Washington, D. C., 4-9.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): Buffalo, N. Y., 28-Nov. 2, Scranton, Pa., 4-6, Paterson, N. J., 7-9.
ROSE BUDS (Lew Livingston): Omaha, Neb., 3-9.
STARS OF STAGELAND (Wm. Dunn): Washington, D. C., 28-Nov. 2, Allentown, Pa., 4, Reading 5, Harrisburg 6, Altoona 7, Johnstown 8, McKeesport 9.
TIGER LILIES (James Weedon): Chicago, Ill., 27-Nov. 2, Milwaukee, Wis., 3-9.
WATSON'S (Dan Guggenheim): Toronto, Can., 28-Nov. 2, Buffalo, N. Y., 4-9.
WHIRL OF MIRTH (Robt. Gordon): Cleveland, O., 28-Nov. 2, Cincinnati 3-9.
YANKEE DOODLE GIRLS (Alex. Gorman): Detroit, Mich., 27-Nov. 2, Toronto, Can., 4-9.
ZALLAH'S OWN (Harry Thompson): Philadelphia, Pa., 28-Nov. 2, Brooklyn, N. Y., 4-9.

BANDS.

BOSTON SYMPHONY (Dr. Karl Muck, conductor): Philadelphia, Pa., Nov. 4, Washington, D. C., 5, Baltimore, Md., 6.
SOUSA: Kalamazoo, Mich., and Battle Creek 30, Grand Rapids 31, Coldwater and Jackson Nov. 1, Norwalk, O., and Lorain 2, Cleveland 3, Alliance and Canton 4, Ashtabula and Erie, Pa., 5, Lockport, N. Y., and Niagara Falls 6, Oneida and Rome 7, Utica 8, Syracuse 9, New York city 10, Middletown, Conn., and New Haven 11, Great Barrington, Mass., 12, Pittsfield 13.

CIRCUSES.

BARNUM AND BAILEY: Beaumont, Tex., 30, Opelousas, La., 31, Baton Rouge Nov. 1, New Orleans 2, 3.
BUFFALO BILL AND PAWNEE BILL: Columbia, S. C., 30.
COLLMAR BROTHERS: Newport, Okla., 30, Paragould 31, Corning Nov. 1, Dexter, Mo., 2.
101 RANCH WILD WEST (Miller Bros. and Arlington): De Ridder, La., 30, Jasper, Tex., 31, Center Nov. 1, Longview 2.
RINGLING BROTHERS: Rocky Mount, N. C., 30, Portsmouth, Va., 31, Norfolk Nov. 1, Richmond 2.
SELLS-FLOTO: Hearne, Tex., 30, Austin 31, San Marcos Nov. 1, San Antonio 2.
STARRETT'S (H. S. Starrett): Tuskegee, Ala., 28-Nov. 2.

MISCELLANEOUS.

BAKER-TANGLEY (Chas. E. Walsh): Fulton, N. Y., 28-Nov. 2, Oswego 4-9, Watertown 11-16.
BERNHARDT, SARAH, MOTION PICTURES: New York city Oct. 14-Nov. 2.
GADSKI, MME.: Portland, Ore., 30.
GAMBLE ERNEST, CONCERT PARTY: Corydon, Ia., 31, Seymour Nov. 1, New Providence 6, Monticello 9, Frankfort, Ind., 12.
GILPINS, HYPNOTISTS (J. H. Gilpin): Seneca, Kan., 28-30, Blue Rapids 31-Nov. 2, Concordia 4-6.
GLUCK, ALMA: New York city Nov. 2.
KELLERMANN, ANNETTE (William Morris): Buffalo, N. Y., 28-Nov. 2.
RAINEY'S, PAUL J., AFRICAN HUNT PICTURES: Providence, R. I., 28-Nov. 2.
RAINEY'S, PAUL J., AFRICAN HUNT PICTURES: St. Paul, Minn., 27-Nov. 2.
RAYMOND, THE GREAT (Maurice F. Raymond): Winona, Minn., 30, La Crosse, Wis., 31, Rochester, Minn., Nov. 1, Faribault 2.
ROUCLERE, HARRY AND MILDRED: Bahama Islands Oct. 28-Nov. 3.
SCHUMANN-HEINK, MME.: Milwaukee, Wis., Nov. 9.
THURSTON (Jack Jones): Cleveland, O., 28-Nov. 2, Akron 4-9, Toledo 11-16.
ZIMBALIST, EFREM: Washington, D. C., 30.

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MOTION PICTURES

COMMENTS AND SUGGESTIONS

THE talk of the moment deals mainly with the movement to make motion pictures a powerful educational force. Educators, physicians, clergymen with one accord recognize the possibilities of the cinematograph for the promulgation of general knowledge, science, and, to a degree, moral truths. In Brooklyn, in Boston, and in other cities school boards are considering the advisability of instituting a systematic use of educational films, and the result is almost a foregone conclusion. Not next year, perhaps, but before many years have passed, a motion picture apparatus will be a part of the equipment of every modern public school. That is as it should be. A voice in opposition to the project has yet to be heard, and every indication points to an increase in the scope of the movement. Among other things it should carry a suggestion for manufacturers and exhibitors.

* * * *

The use of motion pictures for the purposes mentioned is going to bring them in a fresh light before audiences seldom reached in the past; it is going to serve as an introduction to a new public, and it is going to increase the demand for productions of an instructive character. This demand can be met in the classroom, in the lecture hall, and it can be cultivated with even greater profit in the public theater. Even now, the small importance placed on the topical and educational films being produced is a policy of questionable wisdom, and as the field to be reached broadens, the tendency to subordinate pictures of actual life to those of dramatic life will be yet more doubtful. The prevalent opinion among manufacturers and exhibitors is that their patrons are interested in photoplays, and would be bored by a programme in which they did not predominate. One industrial or scenic picture to five of a dramatic nature is considered a fair proportion. Is this supposition well founded?

* * * *

According to H. J. Brock, president of the Kinemacolor Company, who recently has had ample opportunity to study conditions abroad, foreign manufacturers are finding profit in the display of subjects that are generally used as "fillers" in this country. He would like to see American audiences develop a taste for pictures at once instructive and entertaining, but apparently holds, along with other producers, that the call for this type of picture is not particularly urgent at present. It is something to be developed in this country, whereas it already exists on the Continent. Such is the contention, but is it borne out by facts? Is there any evidence to show that the films which make the most lasting impression are not those designed to give the spectator a glimpse of some phase of life, or some section of the world, that otherwise would remain unknown to him?

RUTH STONEHOUSE,
Leading Woman with Essanay's Eastern Stock Company.

ADELE LANE,
Versatile Leading Woman with the Lubin Company.

* * * *

The public craving for illustrated news has been recognized in the Pathe and Gaumont weekly releases, and it seems safe to say that no productions are looked forward to with greater interest by patrons of motion picture houses. Not a few people visit the theater particularly to see the graphic presentation of current events, and in view of the popularity of the release many managers feature it in their advertising. A desire for the romantic, the adventurous, the melodramatic is not uppermost in picture patrons, who find their pleasure in illustrations of news happenings, and in this considerable portion of the audiences it is reasonable to suppose that another characteristic might be appealed to—that of curiosity, the natural desire to learn something new when the learning requires little effort. It is just this curiosity that will find satisfaction in films showing the workings of some familiar industry. The product may be a household word with the spectator; but the process of production has remained a mystery until shown in a series of views that interest the inquisitive mind. Subject matter for pictures of this nature is practically limitless and emphatically they have their audience.

* * * *

Here is an illustration: A few days ago the Film Man was one of a group of habitual attendants at the motion picture theaters, and the conversation veered to a question of the production that had created the most lasting impression on each member of the party. Two referred to photodramas they had seen some time back, but were unable to give more than vague outlines of the stories, while the other two waxed enthusiastic over films dealing with life on the sea. One of these depicted the capture of a mammoth whale, and vividly portrayed the manner in which oil is procured and prepared for market. The other dealt with the removal of sunken vessels. In both there was the fascination of the sea, combined with reality and the human element supplied by the men shown at their work. They served to bring the spectators in touch with occupations concerning which they knew little. Incidentally, these two pictures were remembered.

* * * *

Now, the public that takes to this sort of thing seems likely to increase along with the development of the educational possibilities of pictures, for their indorsement by educators will lead others to take them more seriously. People whose estimate of motion pictures is now formed by lurid posters surrounding the entrances to cheap theaters will be inclined to revise their opinions, and it may pay producers and exhibitors to give a more equal distribu-

AUGUSTUS PHILLIPS,
Leading Man with One of the Edison Companies.

tion of fact and fancy. I do not intend to underestimate the value of well-made photoplays, but they should not monopolize the motion picture field. The educational movement need not be confined to schools, colleges, and lecture halls.

THE FILM MAN.

ABOUT THOMAS H. INCE.

Thomas H. Ince, who for the past year has been general director for the "Bison" 101 pictures, has been taken into the firm and made vice-president and general manager of the new Broncho Film Company, as well as manager and director of the "Bison" 101 pictures. The new Broncho film will be of the same magnitude as the Bison and the company will turn out two two-reel features every week. To do this Mr. Ince has strengthened his company with fifty more Indians and one hundred more cowboys. The company has leased for this new organization over 20,000 acres of the best scenery in California, so it seems an assured fact that the productions will be bigger than ever. A picture of Mr. Ince appears on the cover of this issue.

THIRTEEN COMPANIES INVOLVED.

Attorney-General Asks $3,000,000 in Penalties from Alleged Trust in Texas.

As reported in THE MIRROR of last week a suit has been filed by Attorney-General Walthal asking for the dissolution of the so-called motion picture trust in Texas. In the petition it is alleged that thirteen companies have been doing business as a trust since 1908. Penalties aggregating $3,000,000 are asked for, also that the defendant companies be enjoined from doing business in the State of Texas.

These concerns and individuals are defendants in the suit: Motion Picture Patents Company, Biograph Company, Thomas A. Edison (Incorporated), Essanay Film Manufacturing Company, Kalem Company (Incorporated), George Klein, Lubin Manufacturing Company, Melies Company, Pathe Freres, Selig Polyscope Company, Vitagraph Company of America, General Film Company, Armat Moving Picture Company, Frank L. Dyer, Henry N. Harvin, J. J. Kennedy, William Pelzer, Samuel Long, J. A. Beret, Siegmund Lubin, Gaston Melch, Albert K. Smith, George K. Spoor and W. N. Selig.

H. A. Wroe, of Austin, has been appointed receiver for the properties of the defendant companies in Texas. Attorney-General Walthal announces that the next step in the action will be the hearing of evidence, probably in New York and Philadelphia, in order to prove the charges on which the receivership is based.

MORMON PICTURE IS SOLD.

Utah Company Buys the Ellaye Moving Picture Company.

It is reported in a special dispatch to THE MIRROR that the Utah Moving Picture Company with a capitalization of $100,000, has purchased the $50,000 California corporation known as the Ellaye Moving Picture Company, which controlled the contract to make the feature film, One Hundred Years of Mormonism. The picture will be complete sometime next month, or early in December and the Utah company is planning

FLO LA BADIE AND WILLIAM RUSSELL,
In Thanhouser Picture, "Through the Flames."

to exploit it in both domestic and foreign field. The endorsement of the Mormon church should insure an authentic historical film. Over $30,000 will be expended on the production.

GENUINE AFRICAN JUNGLE.

The latest important production of the Selig Company is named Kings of the Forest, and will be released Nov. 11. In the picture they present the man-eaters in the African jungle, which is not of the "nature faking" style. There is also a story of dramatic interest that will be told in two reels.

NEW YORK MOTION PICTURE CO. MOVES.

The New York Motion Picture Company have outgrown their present quarters on Fourteenth Street, New York, and have removed their executive offices to the Longacre Building, at Broadway and Forty-second Street, where they have taken a suite on the ninth floor.

INDIAN TRIBES PICTURED.

Last Great Council is the Subject of Unusual Pictures Obtained at Cost of $100,000.

The Last Great Indian Council was the title of a remarkably interesting motion picture shown last week at the Museum of Natural History, New York, to illustrate a lecture by Dr. Joseph K. Dixon, who has been a student of the Aborigines for fifteen years. These pictures are the result of an outlay by Rodman Wanamaker of $100,000, which he gave the museum for this purpose, and through which some 18,000 feet of film were taken. The pictures will be kept by the museum. Mr. Wanamaker sent out two expeditions, one in 1908, and the other in 1909, to the West, where they lived among the Indians, and in this way were able to get these photographs. Although much is read in books about the life of the Indians, but few have ever seen their true life with their games and work, and the circulation of this knowledge was the main object of the two expeditions.

The Last Great Indian Council was held in 1867, and it was the object of the second expedition to get pictures of this as it happened, so that they would be an exact reproduction. With this end in view the party induced the natives to gather and succeeded in getting the most wonderful assembly of chiefs and their followers ever known in times of peace. When this was accomplished they all met in the valley near where Custer was defeated, and a small council hut was built similar to the one that was used before. The old chiefs, dressed in the regalia that they had worn on that momentous day, with the same guns and everything as identical as possible, were strutting around as though they once more owned the country. The ancient smoke signal arose in the air, and the messengers were dispatched to summon other tribes to their assistance, the Blackfeet from the North, the Apaches from the South, the Sioux from the East, and the Unatillas from the West. There were also the scenes around the campfire with the passing of the pipe and other Indian customs. Many of the old well-known chiefs of war times were present, and were shown in the picture in various poses.

PICTURES TO BETTER CITIES.

Department of Surveys and Exhibits Will Use Them for Educational Purposes.

Motion pictures will be given special study as an agency for teaching the people about "making cities to be better places in which to live." This will be done by the newly-organized Department of Surveys and Exhibits, which has been established by the Russell Sage Foundation.

This new department was instituted because twenty-six national organizations of welfare workers asked the Russell Sage Foundation to establish an agency for helping them in the work of gathering exact facts, and then explaining these facts so that the citizens of the respective cities would carry out the ideas suggested.

The directors of the department, which has just opened headquarters at 31 Union Square, New York, recognize that motion pictures offer a means for interesting people in the facts about city life, and at the same time offer a medium for explaining the ideas which the students hope to have carried out.

The directors of this work are Shelby M. Harrison and E. G. Routzahn. Mr. Routzahn will specialize on the exhibition end, including motion picture possibilities.

"THE ANGEL OF THE STUDIO,"
Showing Florence Lawrence in Recent Victor Production.

"THE VENGEANCE OF EGYPT."
Feature Film Made by Gaumont Company.

Pioneers Coming off Little Mountain Into the Dell, August 27, 1847.

Half a Million Dollars of Profit Our Aim!

100 YEARS OF MORMONISM

(Authorized Endorsation by the Mormon Church)

Depicting the start, early struggles, romance, industry and general history of the Mormon Church and its power, radiating from Salt Lake City, Utah, and Washington, D. C., to all parts of the earth, accurate representation of its tragedies, persecutions, massacres and terrible hardships endured during their Winter pilgrimage to the Great Salt Lake Valley.

10 States traversed and 1,000 people used in making this film—the most absorbing subject offered to a universal public since moving picture photography became known.

THE UTAH MOVING PICTURE CO. (CAPITALIZATION $100,000.00)

has purchased the interests of the Ellaye Co., which controlled the exclusive contract with the Mormon Church, and will launch companies at once for a world-wide campaign.

Offers will be considered for some State rights and defined foreign territory, upon the condition that first-class theatres are played, etc.

Everything in advertising, from a "stand" to a "sticker." Advance agents and managers for home and foreign field, write with references! Temporary address:

THE UTAH MOVING PICTURE COMPANY

714-15 Story Building, Los Angeles, Cal.

ODD FACTS ABOUT "BETHLEHEM."

The Thanhouser Company spent $8,000 on The Star of Bethlehem. Seven reels of negative were made, from which the final three were selected.

One month was consumed in producing the picture.

In the cast were 200 people, of whom 40 were principals.

A special animal department handling sacred cows, asses, and camels, was organized for the production of the subject.

There were special costume, property, and scenic departments.

A special force of electrical experts was engaged for light effects.

The trick effects alone took over a week to produce.

Some of the largest scenes, such as the ones of battles, were taken by three cameras, posted at as many different angles.

A committee of New Rochelle churchmen assisted the company officials in selecting from the seven reels of negative, the best portions for the three releasing reels.

The infant used was selected from sixty tots brought to the Thanhouser studio by New Rochelle mothers. At the moment the infant was "picked," the Thanhouser studio suggested a baby contest.

Eleven automobiles were employed in transporting the players from the studio to the outside locations. Three of the machines were of the truck type, seating from twelve to sixteen people apiece.

NEW FILM COMPANY FORMED.

The British American Film Company, with a capital of $500,000, has been formed in Canada, with Benn Greenhood as director. The company was formed for the purpose of reproducing historic early incidents and episodes in the history of the French and the English, and, of course, introducing the Indians. This is the only company of its kind in existence.

SALLIE FISHER IN "ANIMATED WEEKLY."

In taking pictures for the series, Who's Who in Stageland, O. H. Rogerman caught some of unusual simplicity and attractiveness in picturing Sallie Fisher. Miss Fisher, who is prima donna in A. H. Woods's operetta, The Woman Haters, was in Central Park at the time, and a tame squirrel came up just in time to get in the picture. His maneuvers and Miss Fisher petting him make a remarkably neat film. The pictures will be given in an issue of the Animated Weekly in the near future.

EXPERTS ALL APPROVE.

Moving pictures showing the progress of iron ore from the mine to the molder were shown to a gathering of some 500 members of the American Iron and Steel Institute at their meeting last Friday in Pittsburgh. The members expressed much approval of the pictures, and said that they were correct in every detail.

SCENE FROM "A WIRELESS MIRACLE."
Released by the Reliance Company Oct. 26.

MOTION PICTURES OF "THE WHIP."

The Famous Players' Film Company has secured the motion picture rights to The Whip, the Drury Lane melodrama, to be presented at the Manhattan Opera House in November. Owing to the size of the stage production it probably will be shown in only three cities outside of New York. Arrangements have been made for its presentation in Chicago, Boston, and Philadelphia. The motion pictures will be booked in other cities.

LUBIN'S DAUGHTER GETS SON.

Mrs. Edith Singhi, daughter of Sigmund Lubin, last week won the fight for the custody of her son, Kingston, at a hearing of the suit brought by her husband, Ferdinand W. Singhi, in the Philadelphia court. Judge Staake, after hearing the evidence, suggested that the opposing lawyers make an amicable settlement. He said that Mrs. Singhi might have been guilty of slight indiscretions, but there was no evidence to show she was unfit to be trusted with the custody of the child.

WITH THE FILM MEN.

Business must be flourishing with Thanhouser. Bert Adler wants to buy an automobile.

James D. Denton, one of the oldest "film men" in the business is handling the advertising and publicity for the Hochstetter Utility Company.

The new offices of the Universal in the Mecca Building will be ready for occupancy November first. Manager Henkle gave a select few a private view last week. When the decorations are finished the Universal will have one of the finest suites of offices in New York.

J. V. Ritchie of the Carleton motion picture company entertained his producing and office staff at dinner last week.

In line with its policy of improvement of film quality and general efficiency the Universal has appointed J. L. Carlton, general technical director with a free hand to make such changes as he sees fit. Mr. Carlton is one of the oldest film men in the country and his long experience should be of great value to Universal.

It is a great treat to the man who has to look at films every day to see titles which are interesting in themselves. The titles of the Gaumont picture, A Domestic Treasure were a treat. John G. Clymer is responsible for them.

Had the pleasure, last week, of being with the christening party of the new bar of the Screen Club. The first dollar which was spent will be appropriately framed and given a place of honor in the club rooms.

Pittsburg was well represented at the Film Supply Company last week. Manager Raver entertained H. B. Miller, A. H. Davis and Mr. Rowland. Mr. Miller is one of the largest customers of the Film Supply.

F. J. B.

FLORENCE TURNER TALKS ABOUT ACTING

VITAGRAPH PLAYER DOES NOT APPROVE OF MAKING CAPITAL OUT OF THE NAME OF A STAGE CELEBRITY

FLORENCE TURNER. Do you recognize the name? Yes? No? If not, glance at the accompanying picture. It is a likeness of an actress who entertains thousands of people every day. True, she is a disciple of the screen; but, after all, what difference does it make? Perhaps it is this very fact that has made it possible for her to secure the popularity she now enjoys.

Seated in a theater on Princess Street, in Edinburgh, Scotland, I have watched this face in its many shades of emotions thrown upon the screen. I have heard roars of applause, from the genteel Englishman and the rustic laborer alike, greet this face in theaters throughout England. I have seen the face move German audiences to demonstrations of approval. In fact, the face almost continually followed me during my wanderings over the globe, until I grew eager to see and to meet the real Miss Turner.

As a representative of THE DRAMATIC MIRROR I met "the Vitagraph Girl" at the Vitagraph studio, and in response to my first question, she said:

"Five years I have been connected with the motion pictures. Five years is not a long time, but when one considers the actual life of this art—the significance of the statement can be appreciated." Of course, she has been associated with the legitimate drama, and my next inquiry brought forth her opinion on its relation to the picture drama.

"No. My belief is, that they will not conflict with each other. The photodrama can never supersede the legitimate, and the legitimate can never fill the purposes and the demands of the picture. Which art do I think deserves the highest consideration, that of acting behind the foot-lights, or behind the camera? It is impossible for me to answer. I have done both and I find one quite as difficult as the other, though vastly different. Those who are used to the stage cannot do my work without special training and one of us, lacking experience, would be in the same position if we attempted their art."

Occasionally, Miss Turner finds a spare moment during the busy routine of her existence, to slip back to the stage in some short sketch. She frankly admitted she liked it, and assured me that such trips were conducive to the betterment of her work upon the screen.

"There is something in it which gives me polish and freshness. Sometimes I miss the glare of the lights and the sympathy and applause of an audience. Here I play to the directions and commands of the director. I must time, to almost the fraction of a second, a scene wherein I display the agonizing emotions of a suffering, deceived woman, or the joy of a giddy school girl. A stop watch at one's elbow is not very inspiring I can tell you. Such things make acting for pictures a difficult task. We must create our own atmosphere, our own audience, and there is nothing to stir one but the power of self-will. If a person, acting for motion pictures, has not this will power, I would suggest looking for another vocation."

FLORENCE TURNER.
No Actress in Motion Pictures Has a Larger Following.

Here it is interesting to note that Miss Turner is of Spanish and Italian origin. Does this have any bearing on her remarkable popularity? We will leave that an open question. We do know that she is petite and winsome, graceful and pretty, and possesses eyes that are at once black and yet brown, dark brown, of the type that reveal emotions, and are continually fascinating.

"Some people imagine," continued Miss Turner, "that I am fond of incessantly playing the demure heroine roles; of being the pretty, innocent girl of seventeen who is relentlessly pursued by the villain, or held to the manly breast of the hero. Roles of this kind are all right, but I am not over much in love with them. I must have variety. I like to play all sorts of parts, from the seventeen-year-old girl down to the low comedy scrub woman."

In the course of our tete-a-tete, snatched between the rest periods of the various scenes showing Miss Turner as a guileless young widow, being tempted and led astray by a designing villain, we drifted to the topic of prominent actresses entering the field of the motion picture.

"Our own producers have been guilty of putting several famous actresses, now grown old, in picture dramas," she said. "Why they are induced to do this I don't know, unless for financial considerations. Perhaps the appearance of a certain name will fill the theater, but just the same I think it is an imposition on the public. Don't you? It would not be so bad if actresses would essay roles consistent with their age. On the stage, with the footlights to soften the wrinkles and the spectator a considerable distance away, an old woman in a young woman's part may be tolerated, but it is impossible in a picture. The figures and faces are magnified and brought so close to the spectators that they cannot be deceived. I sincerely hope when I reach the age of wrinkles I will be able to retire contentedly."

As a last word, let it be mentioned that Miss Turner, besides being an accomplished actress, is the author of numerous motion picture plays, which have enjoyed great success. Among those she has written are: Francesca di Rimini, Loyalty of Sylvia, She Cried (comedy), He Waited (comedy), The Hero, and Two Cinders.

HARVEY H. GATES.

LIFE OF JOHN BUNYAN AND PILGRIM'S PROGRESS

TWO UNUSUAL MOTION PICTURE PRODUCTIONS. HAVE MUCH TO RECOMMEND THEM

THESE pictures, though distinct productions, the former in two reels, the latter in three, no doubt will remain bracketed.

Either would suffer by the loss of its companion, whereas united they provide an evening of Bunyan. At least it seems like a well-rounded evening, even if the clock does not register the full complement of hours. When a preparatory Bunyan lecture is added the most exacting admirer of "Pilgrim's Progress" will not be apt to accuse the Hochstetter Utility Company of sins of omission. The work has been done thoroughly, and to see the pictures is not a form of literary penance, for, after all, Bunyan was pretty much of a scamp in his younger days, and between his carousing, his lovemaking, and his fighting provided a quantity of human material. His saintliness was of slow growth, and the producers of these pictures gave the devil his due. It is better so.

When the films were shown for the first time at an invitation affair in the Young Men's Christian Association Building on Twenty-third Street, last week, Tuesday, the conditions were not ideal, as those in charge realized. The room was too light and the music, a succession of hymn tunes, was not inspiring. But, despite these drawbacks, the audience was enthusiastic over what it saw, and after the exhibition the owners had no doubt about the success of their pictures as a paying venture. There is going to be an interesting lecture, also a suitable musical accompaniment, two additions that will help tremendously. The productions are the more notable in that they reveal for the first time the merits of the new Hochstetter method of photography, whereby the figures are projected on the screen with remarkable clearness. It is a process that may be expected to bring about a distinct betterment of motion pictures.

Oscar I. Lamberger, Ph. D., edited the scenario of The Life of Bunyan, Francis Powers was dramatic director, and Warner Oland played the chief role, while Ethel Clayton interpreted Elizabeth, the only feminine character of importance. The story opens with finely arranged scenes, depicting the early boyhood of John, who was such a persistent trouble maker that his elders concluded he must be possessed of a demon. This demon is shown fighting for the possession of the boy's soul, and after the parents have prayed for his redemption an angel appears at John's bedside to comfort him.

The ungovernable boy grows into a blasphemous, reckless young man, a frequenter of taverns, a bully, and a drunkard. Elizabeth and her father find him in the midst of a party of revelers, and Bunyan recognizes the girl as the angel in the dream of his childhood. They love each other; the spiritual life in Bunyan is slowly awakened, but it is with difficulty that he shakes off his customary habits. Elizabeth has another suitor, who goes to war with John and is killed. When the company returns Bunyan and Elizabeth are married, and his reformation is complete. He is cast into prison for his religious teachings, and is shown writing "Pilgrim's Progress." Many years elapse, and the closing scene reveals Bunyan on his deathbed surrounded by worshipful friends.

This picture profits by excellent settings, able acting, and remarkably effective photography, but the second reel is inferior to the first. The transition from youth to age is too rapid, giving the impression of a fragmentary, rather than a well-connected story. Considering the high merits of the production, however, and the painstaking care otherwise evidenced, this is not a vital fault.

But of the two films Pilgrim's Progress is likely to excite the most comment. The difficulties confronting the producer aiming to give a pictorial presentation of the allegory were considerable, and they have been handled with commendable skill. Much of the photography is remarkable, and the staging and arrangement of scenes shows resource, imagination, and a painstaking regard for artistic effect. Scenes in which the figure of Christ appears are at once reverential and impressive. The process of photography by which objects are shown on the screen in their natural colors has been used occasionally with emphatic success, and the characters are well acted. The burden of the performance here, as in The Life of Bunyan, devolves upon Mr. Oland, who portrays an heroic, masterly figure without a trace of overacting. First laurels are his.

Each important step in the difficult road Christian travels on the way to Mount Zion has been noted in this picture, and some of the woodland scenes are remarkable for the wild luxuriance of their beauty. The Interpreter, Faithful, Good Will, and the many other symbolic characters found in "Pilgrim's Progress" play an important part in the picture drama. Some peculiar scenic effects are achieved, notably in the presentation of The Mouth of Hell, but it is for the general excellence of the production, rather than occasional oddities that success is merited.

D.

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"THE FACE OR THE VOICE"—Charming.	Tuesday, Nov. 5
"MICHAEL McSHANE, MATCHMAKER"—Irish drama.	Wednesday, Nov. 6
"OUT OF THE SHADOWS"—Western.	Thursday, Nov. 7
"A MODERN ATALANTA"—Beats them all.	Friday, Nov. 8
"THE HAND-BAG" "ARABIAN SPORTS" Comedy and rare sport	Saturday, Nov. 9

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SHANGHAIED
A strong, virile story of adventure and heroism at sea. A tale of love and adventure, romance and daring. See how a big yacht was saved from being burned by the quick work of a young sailor. About 1000 ft.

THE MASTER MARK (TRADE S MARK) OF PICTUREDOM

REVIEWS OF LICENSED FILMS

As the Service of the State (Lubin, Oct. 22).—This picture is patterned along conventional lines, with the customary divisions of pathos, fighting and love. Without being in the least remarkable, it holds the interest of those with a liking for the type it represents. Joseph Vance has been leading a lonely life while making a fortune in the West, and is overjoyed at the receipt of a telegram stating that his mother and father and sister are about to join him. They are killed in a railroad wreck and the grief-stricken young man concludes that there is nothing more to make life worth while. Fate plans otherwise. Bert Hawkins, an outlaw, and his daughter Molly live in a cabin far back in the woods. The outlaw shoots a sheriff, and when the lifeless body is dragged back to town the cowboys decide to put Hawkins "out of the way." Vance is among them, and concluding that the other men have something to live for, while he has not, he goes in search of Hawkins unaided. Of course he meets Molly, and it is equally necessary that he have a fight to the death with the father; also that things be arranged so that Molly will not have to regard Vance as the slayer of her parent. This is done satisfactorily. In a scuffle Hawkins shoots himself; then Molly shoots Vance and nurses him back to health and a fresh interest in life. The interest is herself. Burton King is entirely too melodramatic in the part of Hawkins, but other important roles are well handled by Edgar Jones and Clara Williams. D.

The Simple Life (Pathe, Oct. 23).—Spirited acting of a highly farcical nature lends some interest to this mixture of improbabilities. Gwendolin Pates, a girl of wealth and fashion and, it might be added, daring, conceives the idea of buying out a band of gypsies, bag and baggage. She is seconded by her friends and the young society folk change places with the gypsies for two glorious weeks of "the simple life"; but their plans go astray. The sheriff in the town where they have located receives word to arrest a band of gypsy horse thieves, and Gwendolin and her friends are placed in jail. Meanwhile the gypsies are living on the fat of the land in the country home that has been vacated. When they leave all of the furnishings go with them. Gwendolin's father eventually comes to the rescue of the imprisoned party, and the story ends with their return to the dismantled house. There is plenty of action and some originality to recommend this picture. M.

So-Jun-Wah and the Tribal Law (Selig, Oct. 22).—It seems that there is an Indian tribal law to the effect that an Indian maiden who loves a white man must be stoned as a punishment. So-Jun-Wah either didn't know about the law or just didn't care, for she took a very decided fancy to a young prospector, and if it had not been for his timely entrance in the final scenes the probable consequences are not pleasant to contemplate. It happens this way. Three prospectors passing through the Indian encampment stop to inquire the way, and while answering questions So-Jun-Wah finds time to fall in love with the questioner. After that the Indian brave Me-Ha-Ja never has a chance with the beauty of the tribe. But the time comes for the prospectors to move from the vicinity of the encampment, and Me-Ha-Ja, seconded by others of his tribe, thinks it fitting that the girl be punished according to the law. With a beating of tom-toms and due ceremony, So-Jun-Wah is being led to the stoning, when her white lover has a "hunch" that something is wrong, and from the vantage point of a hill he peers through a pair of field glasses and sees what is about to happen. The prospectors rush to the rescue and So-Jun-Wah becomes a white man's bride. The picture is up to the standard of others of its kind. D.

At Home in the Water (Edison, Oct. 23).—This film, showing the various modes of swimming, was posed for the Edison Company by G. H. Corsan, the well-known teacher of swimming. It is very interesting from an educational standpoint. Mr. Corsan is first seen in the "Australian crawl," followed by "spiral," "submarine" and a number of strokes while floating on his back. He had his hands and feet tied, and showed that an experienced swimmer may even then be able to keep above water. He also gives demonstrations in life saving, followed by feats by his pupils in which they show some very pretty diving and turning of somersaults. M.

The Boy Rangers (Edison, Oct. 23).—A small boys' club have organized in a town and have called themselves the Boy Rangers, and, dressed in divers uniforms, are bound for a good time in the woods, where they intend to camp and thoroughly enjoy themselves while their Summer vacation lasts. All told, there are some fourteen officers and one private. These officers include two detectives, who ply their "nefarious" trade in disguises of the most unpenetrable kind. Arriving at their destination in the woods, the sleuths set out on a hunt for some milk, and in doing so read a sign near a house which offers a reward of $10 for the capture of any tramps on "Mr. Jones's" property. While reading this sign the boys see Mr. Jones (dressed rather shabbily as the result of a fishing trip) and decide that he is a tramp. Summoning the remainder of the "Rangers," they approach the house and see the supposed tramp steal his own fishing tackle. When he leaves they follow, and finally capture him and place him under arrest. They take him to the town, where he is recognized. The boys are crestfallen, but as Mr. Jones gives them the reward anyway they are satisfied, and the last scene leaves nothing to the imagination. All have a hearty meal. M.

Tempted by Necessity (Selig, Oct. 23).—A young man employed in a real estate office is entrusted with a check for $50, and goes to the bank and has it cashed. On his way back to the office he sees a fight between a man and his wife and immediately takes the part of the woman, throwing off his coat containing the money, while he starts to "do up the man." While engaged in this sport Tracy, the crook, appears and lifts the $50 from the coat. The clerk then dons the garment and starts for the office, when he discovers his loss and reports it to the boss, who refuses to believe him, with the result that he is discharged. He is rapidly reduced to starving circumstances and is unable to obtain any work. In the meantime Tracy has heard that the pay train is due and picks the erstwhile clerk as a confederate, who, after discussing the problem, consents. His wife, who has overheard the talk, asks him to refrain, but he will not. They go together to the station and Tracy puts the operator out of the way and steals the key to the switch. The clerk becomes repentant at this brutality and attacks Tracy. He is badly beaten, however. Tracy thereupon turns the switch, so that the train will be derailed, but in the nick of time the clerk, who has recovered through the help of his wife, arrives and throws the switch right again. Tracy is arrested by the real estate man, and all are happily reconciled. M.

The Awakening (Selig, Oct. 24).—The Selig Company probably had a moral in view when they presented this picture, and it must be said in their favor that it is very commendable. Thomas Williams is a poor, but well educated man who is devoted to his home and family. He has invented some apparatus for which he receives a large amount, and with this money he sets out with a great splurge and buys a new home, and has servants galore. He becomes a club man, and in this capacity neglects his home until it becomes so noticeable that his wife, who had been patience and goodness personified, expostulates and is told to mind her own business. On the urgent invitation of some of his club friends he decides to go to the seashore for a short visit. Mrs. Coleman, a devotee of society and a friend of his wife, suggests that they go to the beach also and try and win back his affection. They arrive there and see him in company with other women, and Mrs. Williams desides to arouse his jealousy. While he is with these women she appears and be instantly recognises her. She is handed a large bouquet marked "From an ardent admirer," which she accepts. He becomes angry and orders her to go home, but she has made up her mind to be gay for the first time. He is dumbfounded when he sees that she is going in swimming and sends her a note to the hote, asking to see her. She, however, has gone, and be in despair goes home, where he finds her in tears at the bedside of her children. They are reconciled and he gives up club life. M.

The Old Chess Players (Lubin, Oct. 24).—A pawnbroker and a cobbler are very fond of chess and seek every opportunity to be together so that they may indulge their fancy. This is not at all objectionable to the broker's son nor the cobbler's daughter, who, it is apparent from the first, are in love with one another, and the son takes every chance to be with his fiancee. While the two parents are busy at their game the children are busy at another and far more enjoyable occupation. The wife of the cobbler falls ill and dies. Here lies the only fault of the picture, for although the father is an old man, the wife is nothing but a girl, and really looks to be no older than her daughter. For a period of time the two old friends do not play chess, as the cobbler is too broken up over the death, but at last they get out the "ivory men" and indulge in memories. It is during this game that their children announce their love, and both of the fathers are happy over the prospect. But later their first disputs arises and the pawnbroker and his son leave the house in anger. This blow seems to have hurt the girl so that she falls ill and the old father is reduced to his last penny, and decides to sell his chessmen. He sends a boy friend to the broker's, as he will not go himself. The broker recognizes the chessmen and will not purchase them, but sends some money to the cobbler as a gift. Together, the father and son set out for the house they had vowed never again to enter, and a touching scene of reconciliation ensues. M.

The County Fair (Kalem, Oct. 21).—Jim Burke, a side showman, is apparently in love with Laselle, another of the members of the cast, but later shows that he is of a fickle nature when John, a country youth, brings his sweetheart, Mary, down to see the show. Alice Joyce, who plays the part of Mary, is as usual very attractive, and acts with much vivacity. Miss Joyce, however, shows that she was not brought up in the country, at least she has never milked a cow, but she makes the attempt and perhaps to the casual eye she got away with it, but to a close observer it was apparent that she was an amateur. She is immediately taken with Jim when he "favors" her with a glance, and after that she has no use for John, who treats her with great kindness. Jim sends her a note by one of the "barkers," in which he requests that she meet him at the fair the next day, and to this she agrees and at the time appointed she meets Jim, and as they wander away they are seen by Laselle, who follows and hears Jim ask Mary to elope with him, and reports it to John, who immediately tries to locate her parents, but finds that they are at the fair and gives chase himself. Meeting the father and mother coming back, and as soon as his story is told, they whip up the horse and arrive at the station just at the time that the train is due. Mary rushes to her mother's arms and Jim tries to interfere, but is taken strenuously in hand by Laselle, who shows him up in style by pulling off his hair and other adornments until he is happy to jump on the departing train for parts unknown. M.

Bringing Father Around (Essanay, Oct. 23).—Although Harry is very much in love with Minerva, there seems to be no way that he can marry her unless he is fortunate enough to gain $10,000, and "thereon hangs the tale." Harry happens to be an industrious youth and makes up his mind that he will win the fair damsel, even if he has to wait for the time when he can tell her father that he is the proud possessor of that amount. Her father, "Old Grumpley," as he is known to his acquaintances, is very adverse to noise of any sort, and acting with this knowledge the would-be son-in-law purchases the adjoining lots for $2,000, his entire capital, and makes arrangements with the owner of a merry-go-round that if he will move his apparatus over to the property that he has purchased he will let him use it rent free. "Old Grumpley" is therefore rather surprised the next day when he hears the music from the new playground, and sees the crowd of happy children there. He is unfortunately troubled with an attack of the gout, so is far from being in a good temper. He attempts to discuss the problem with the owner of the merry-go-round, but that gentleman sends him to the real estate office, where they inform him that the best price they can offer him for the two lots is $10,000, and this amount he refuses to pay. In the morning he thinks better of this offer and accepts. The money is turned over to Harry, who shows it to the father and wins the girl. Father is angry for the moment when he learns where the money came from, but all are reconciled at last. Although the actions of the characters are not at all probable, they produce much mirth. It seems much more probable that the father, rather than pay so exorbitant a price as was asked, would move from the locality, but perhaps he loved the house. M.

The Thrifty Parson (Essanay, Oct. 24).—"Old Tightwad" has been regularly missing wood from his pile and determines that he will not only put a stop to it, but will find the guilty

party. With this in mind, he bores a hole in a large piece of wood and fills it with gunpowder. Old Sam, who is the culprit, takes this piece along with the others, but drops it on the way home. The thrifty parson, who has been at the supper of his Bible class, stumbles over the wood and carries it home with him. In the morning he lights his fire and is badly burned by the explosion. All of the neighbors rush in and accuse him of the theft, and ask for his resignation. The next night Sam throws a piece of wood away that is of no use to him and it is found by Samanthy, who loves the parson, and she takes it to him. Together they agree to watch the next night, and in this way they catch Sam right on the job. There is a happy wedding following this and all are contented. M.

The Peril of the Cliff (Kalem, Oct. 23).—The Kalem Company in this picture have evidently taken pains to secure as much natural scenery as possible, and the mountainous background is truly superb. Rhoda has decided to spend the Summer at an inn in the country. The owner of the hostelry has a sore foot which needs the constant attention of Dr. Boswell, a young physician, who makes daily trips to the hotel in his car. While on one of these trips he is startled by a voice in distress and, stopping, he finds Rhoda, who has fallen from one of the cliffs into the water, from where he rescues her half drowned. He brings her back to life and health, but refuses any compensation, so she makes him take a locket. He accepts this and when she is well they take long walks together. While on one of these the doctor falls from a cliff and is stunned. Rhoda runs for help, but on the return of the rescue party they are not able to find him. In the meantime a tramp sees the doctor unconscious and carries him to a barn, where with pals they rob him. They send the locket to Rhoda, who has the tramp followed. In this way the barn is located and the three ruffians arrested. Knowing that he owes his life to her, the doctor proposes and is accepted. M.

An Expensive Shine (Vitagraph, Oct. 23).—This comedy is really quite possible, but not the least bit probable. A rich widow is the possessor of a diamond necklace, and while stopping at a hotel places it in her shoe for "safe" keeping during the night. Her sister who is with her places her shoes outside the door, so that they may be cleaned together with her own. A mischievous bell-hop, who is "sore" at the man in the room adjoining, changes her shoes for his. He soon sees his mistake, and in replacing the shoes finds the jewels, which he keeps and gives to a girl friend. The hotel detective questions the bootblack and finally gives up the case, but the bellhop thinks he knows and watches the thief, and while he is in the other room talking to the girl he has given the present to, the boy enters and takes the stones from the chair and gives them back to their owner who rewards him with $500, which he accepts with the grace of a Beau Brummel. M.

Scenes of Irish Life at Dublin (Vitagraph, Oct. 23).—This picture shows country scenes more than city views, as the name would lead one to think. The picture shows types of Irish houses with the thatched roof and white-washed stone sides. A few rural street scenes are also shown, followed by views of the historical buildings, and closing with pictures of tram cars. This part of the film was by far the most interesting. M.

The Young Mrs. Eaton (Edison, Oct. 26).—The one opportunity to score a tremendously dramatic climax in this drama has been overlooked. This comes when the husband, living beyond his means as the result of his wife's extravagance, applies for a loan at the bank, and learns, through the refusal, that his wife has been buying expensive jewelry and charging it. All through the first portion of the story the actions of the wife cause the spectator considerable annoyance, and then to have her sweetly forgiven without a word when she confesses what she has done is doubly annoying. With the evidence of dishonesty in his hands, the husband should have done something to make her feel the enormity of her misdoings. After she has confessed we suppose that she feels sorry, and in order to recompense her husband she rushes to the bank and into the room where the directors are holding a meeting. She cries out that she is the one at fault—that her husband is innocent and therefore deserving of the loan to save his business. It is called an unprecedented proceeding in the sub-title, and it most certainly is. It is so unprecedented that it fails utterly to impress the spectator with its truth. Gertrude McCoy as the wife is quite acceptable, as is Augustus Phillips as the husband, Mr. Eaton. Charles J. Brabin, the director, has done as much as possible to give interest to the poorly constructed plot. G.

Death Valley Scotty's Mine (Kalem, Oct. 26).—It is a melodramatic, highly colored story of the West, produced evidently for the sole purpose of featuring Scotty—the famous Scotty of Death Valley. Though Scotty's ability as an actor will not compare favorably with his fame as a gold finder, still he manages to flounder through the piece and furnish the spectator with a few mild thrills. He is portrayed as a hero who defends a girl and wins her love. A few robbers are included, in an attempt to rob him, to give tone to the picture, and at the end we are treated to a free-for-all fight. G.

Sunshine (Kessnay, Oct. 25).—It is not the most pleasant ending in the world, the ending of this finely executed drama, but it is perhaps the logical one and therefore should not be criticised. In his library Father O'Brien reads in the morning papers that one Roberts, a condemned murderer, is still silent as to the motive for his crime. He takes up his record book and reads from its pages the baptismal record of Joe and his sister. He goes to visit the boy and finally persuades him to tell the story of his crime. Joe recounts his history, from the time when his mother died and left him a little sister to care for, and she was so sweet and cheerful that he called her Sunshine. He tells of his struggles to support her and give her nice things, and of the evenings when she used to come and meet him returning from work. One evening she did not appear. He hurried home, to find on the table a note informing him that she had gone away to be married and have fine diamonds and clothes. In sorrow the boy sets out in search of her, knowing what her lot will be. One evening he sees a ragged creature about to plunge into the water below. He rushes forward—it is Sunshine. In the quiet of their room she reveals the cause of her misery by showing a portrait of her betrayer. Several days afterwards, when Joe is led away to jail, he exults over the fact that the man will never steal another girl. Father O'Brien enters these two facts in his record the following day: "Joe Roberts died Aug. 13, 1912. Sunshine Roberts entered convent Aug. 13, 1912." The question which remains in the spectator's mind is, "Did Joe receive a just punishment?" G.

Tom Thumb (C. G. P. C., Oct. 25).—Although this film is essentially a children's story, the older folks who witness it will find entertainment in trying to figure out how the really remarkable effects are obtained. Of course it is trick photography. The idea is taken from the fabled adventures of one Tom Thumb, and one scene worthy of special note is that which shows him at the age of two years seated comfortably in a walnut shell. G.

The Hermit Crab (C. G. P. C., Oct. 25).—This picture, depicting the life and habits of the least known member of the crab family, affords several moments of amusement of an educational nature. G.

The Painted Lady (Biograph, Oct. 24).—The acting of the principal character in this picture is marvelously effective. It deserves a place among the most artistic accomplishments of any player before the camera, and is an answer to those who claim that subtle mental conditions cannot be expressed by means of pictures. This actress shows the value of restraint and the remarkable results to be attained by well judged facial expressions. She expresses tragedy as it has seldom been expressed in a photoplay, and her method might be studied with profit by other actors in the same field. The story to which she contributes so largely is a simple, direct and sincere tragedy. The eldest daughter of the family has obeyed the precepts of a stern father and resisted the temptation to use paint and powder for her personal adornment. She goes to an ice cream festival and is neglected by the young men of the village, who flock around the rouged and overdressed younger sister. Then there appears a dapper young man from the city, who for purposes of his own seeks an introduction to the neglected girl. He is her first sweetheart and she confides in him the extent of her father's wealth. That night, thoroughly disguised, he enters the house intent on robbery. The girl hears the noise in the room below, goes downstairs and shoots the man, not realizing who he is. The emotion following the discovery of his identity causes the loss of the girl's mind, which is never recovered. She has imaginary meetings with her lover, and finally dies standing on the rustic bridge where they first met. It is a picture of genuine tragic power. D.

The Affair at Raynor's (Edison, Oct. 25).—In this, the fourth story in the series of What Happened to Mary, there is plenty of excitement, but the foundation for it all is too unreal. Mary is employed as a stenographer in the office of Raynor and Jones, where she has reason to mistrust the honesty of Wilson, the head clerk, who plans to rob the safe. Wilson sees his employer place a slip on which are the figures of the combination in the pocket of his coat and proceeds to get the coveted piece of paper after this fashion. Under the pretense of helping Mr. Raynor on with the coat he drops it, and then, insisting that the garment should be brushed, he carries it into the next room and takes the slip. All this is moderately reasonable, but the following action comes close to absurdity. Instead of putting the paper in his pocket, as any normal man would, he places it in plain view on the washstand. Of course Mary finds it and is in the office that night to prevent the robbery. There is the usual struggle before Mr. Raynor, who has been reached by telephone, arrives in time to save his loyal stenographer. Mary Fuller, William Bechtel, and William West play the principal parts. Charles J. Brabin directed the picture. D.

The Girl in the Caboose (Kalem, Oct. 25).—The story contained in this picture appears to be little more than an excuse for the use of a railroad with trains in motion as a setting, and it answers the purpose. There is some comedy that hits the mark, whereas attempts at drama are less successful. A commercial traveler forces his unwelcome attentions on Eve, whose home appears to be in a caboose. The father objects, likewise her trainman lover, and the drummer receives an unexpected shower bath. The girl's father, who is boss of a construction gang, leaves the caboose car at the top of a down grade. The drummer starts the car moving, jumps aboard and apparently has Eve at his mercy. There is a struggle as the car runs rapidly down grade and past the father and the girl's trainman lover. They give chase in an engine, overtake the car, rescue Eve and punish the drummer by removing his shoes and stockings and compelling him to walk back to town with bare feet. This supplies a humorous climax to a well-acted "railroad" picture. D.

New York Public School Drills and Dances (Kalem, Oct. 25).—The Boys' Dancing Club, said to be the only one of its kind in New York, is shown in this film. With engaging grace and unity of motion the boys perform a number of intricate dance steps, of which the Hungarian gallop and the Bohemian strasak are particularly pleasing. D.

Monte Cristo (Selig, Oct. 14).—With the Count of Monte Cristo, the novel by Alexander Dumas, for a subject, the Selig Company has produced one of the most remarkable films of a similar nature ever shown. The cast includes many of the Selig stars, supported by a company of three hundred people, who, in three reels depict truthfully the marvelous life of Edmund Dantes, the "Count of Monte Cristo." The first reel opens with Edmund Dantes, the sailor, with his sweetheart, Mercedes, as he bids her goodby before sailing. While the anchor is being weighed, Mortier hands a letter to Captain Le Clerc, with order to deliver it to the exiled Napoleon. While they are under way the Captain falls grievously ill, and knowing that he will not recover, entrusts the communication to Dantes, who also receives the caretaker. Dantes fulfills his trust and receives a letter to return to Mortier. There is a happy reunion between Mercedes and Dantes on his return, much to the disgust of Fernand, who also loves her. He swears he will have vengeance, and sees his opportunity later when the letter from Napoleon is delivered to Mortier. He, together with Danglars, writes a letter to De Villefort, the royal prosecutor, in which they tell him of the letters Dantes is carrying. Much incensed over this and fearing Napoleon's power, De Villefort orders the arrest of Dantes, which takes place while he is at his betrothal feast. Kissing his bride he goes before De Villefort, who locates a letter on him, and imprisons him in Chateau d'If in the Marseilles harbor. The second reel depicts the terrible life that Dantes endured while he was entombed in this dungeon. He has grown a long beard and his clothes are rags. Abbe Faria is imprisoned in the cell adjoining his, and for many years he has been tunnelling under in order that he might have communication with his neighbor, whom he has never seen. Dantes is therefore greatly surprised to see a stone in the apparently solid wall move. He soon removed it, with the Abbe's help, and they enjoy many days of converse until the Abbe dies. Before his death, however, he imparts to Dantes his secret of buried riches on the island of Monte Cristo. After his death Dantes draws his body into his own cell and is buried at sea in his place. He cuts himself from the bag and lands on some rocks in the sea, where he says "the world is mine." He is rescued by smugglers and, after a series of adventures, arrives at Monte Cristo where he finds the wealth the Abbe Faria had told him of. He makes his way to the mainland and lives with Arabs. He falls in love with Haidee, a slave girl, whom he adopts as his daughter, and in her company goes to Paris in order to locate his enemies. Disguised as a priest, he goes to the Inn Du Gard, where is also Mortier, disguised as a pedlar, and De Villefort. Dantes watches from the window and sees De Villefort give directions to the innkeeper and his wife to murder the pedlar. The woman attempts this and is shot by Mortier. Dantes enters the place and confronts De Villefort, who stabs himself on recognition of Dantes, whom he has injured. Dantes, disguised as the Count of Monte Cristo, attends a reception of Captain Albert, whose life he had saved in Egypt, and there recognizes Mercedes, his betrothed, who has married his enemy, Fernand, now a general. A quarrel is picked with Fernand and Captain Albert challenges Dantes, supposing him to be his father. Albert then learns that Dantes is his father and apologises to him at the place agreed upon for the duel. Dantes thereupon challenges the treacherous Danglars, who accepts. Fernand comes up at this moment and Dantes tells him who he really is, at which he commits suicide also. A duel ensues between Danglars and his old enemy, Dantes, in which the latter is victorious, and the scenario closes with a happy reconciliation of Dantes, Mercedes, and their son, Captain Albert. Howard Bosworth gives an excellent performance as Dantes and other parts are well taken. M.

Mad Devil (Selig, Oct. 21).—A rather original comedy, greatly exaggerated but provocative of much laughter. Three boys are roommates at college. Two of them receive letters to call at the dean's office to explain their numerous tardy arrivals at assembly. Their friend gives them the laugh, but they are thoroughly ashamed of the scolding they get, and purchase an alarm clock to make sure of their waking next morning. Their friend, by way of amusement, sets the clock three hours ahead, so that at five the next morning they get up only to find out the school is still all asleep. Just at this juncture Cupid takes a hand in the affair and offers the opportunity for revenge which the two have been looking for. A girl passing through the park drops her purse and there is a scramble to obtain it. The two friends are disappointed, and their joking roommate obtains it and a pleasant smile from the girl. He is very much "struck" with her, and acting on this the boys write him a letter signed by a girl asking him to attend a masquerade ball. He dresses as a devil and goes to the address given, which turns out to be the dean's house. Here he discovers his mistake and the joke, but his troubles have only commenced as his "citizen" clothes are gone. After a long march through the city, in which he has many escapes, he at last arrives home, and all of them swear off joking in future. M.

Ascoli Piceno, Southern Italy (Cines, Oct. 22).—This picture is an interesting one and shows many scenes in that part of Italy which so few tourists ever see. It opens with a few street scenes and shows the antiquated modes of travel by oxen. The series of river bridges are next shown, including the Cecco d'Ascoli, a bridge which a legend states was built overnight by the Devil. M.

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A glimpse of life in the underworld with King Baggot in the leading role.
NESTOR—United We Stand. Drama.
A dramatic rehearsal of the memories of a soldier of the South and a hero of the North.
CHAMPION—A Tramp's Strategy. Com.-Dr.
How a knight of the road foiled an irate parent and joined two loving souls.

TUESDAY, NOVEMBER 5

BISON—A Red Man's Love. Drama.
Two thousand feet of excitement crowded into one reel. One continuous round of thrills.
GEM—The Better Part. Drama.
Miriam's noble sacrifice will make a tremendous impression.
ECLAIR—Silent Jim. Two-Reel Drama.
A story of a man's hatred and gratitude thrillingly staged amid the wild beauty of Northwest Canada.

WEDNESDAY, NOVEMBER 6

POWERS—The Railroad and the Widow. Dr.
When Bracken insisted upon condemning her property she shot him. Only her daughter's clever ruse saved her from going to jail.
NESTOR—His Little Partner. Drama.
The mad ride of Little Tom is only one of many thrills.
AMBROSIO—The Ship of Lions. One-Reel Feature Drama.
The Greatest Feature on the Gala Week Program. 15 Man-Eating Lions Roam the Deck of the Burning Ship.
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THURSDAY, NOVEMBER 7

REX—The Honor of the Family. Drama.
The dramatic situations which follow the secret wedding are as rapid as they are invigorating.
IMP—Leah the Forsaken. Three-Reel Feature Drama.
The Feature De Luxe for the Gala Week.
A Pulsating, Living Drama. A Dramatic Masterpiece that has Never Been Surpassed for Grandeur.
ECLAIR—Foiling a Fortune Hunter—What Father Did
A serio-comedy with plenty of laughs joined to a side-splitting farce.

FRIDAY, NOVEMBER 8

NESTOR—Sharps and Chaps. Western Com.
Highly amusing comedy in which a clever couple fleece a band of sharpshooters.
POWERS—The First Glass. Drama.
A picture with a moral that will strike a sympathetic chord.
VICTOR—Sisters." Drama.
That she never knew he suspected her of being untrue was a blessing.

SATURDAY, NOVEMBER 9

IMP—Half Shot—How Ned Got the Raise
The kind of split-comedy that makes 'em wear a smile that won't come off.
BISON—An Indian Ishmael. Drama.
A totally different sort of Indian-military picture. Produced with a fervor and magnetism that will make 'em shout in admiration.
MILANO—Her Masterpiece. Two-Reel Drama.
A dramatic interpretation of the proverb, "Hell hath no fury like a woman scorned."

SUNDAY, NOVEMBER 10

REX—A Galley Slave's Romance. Drama.
Joan loved Annette. The Signeur desired her. Joan threw him over a cliff and went to prison. Vividly dramatic.
ECLAIR—Golden Hair and Constantinople
A very pretty dramatic release; and views of the central point of Turkish war operations.
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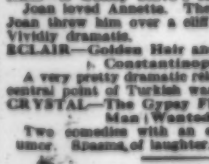

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A Domestic Treasure (Gaumont, Oct. 29).—"And they lived happy ever afterwards and had enough children to please even Roosevelt" is the closing title of this amusing little comedy of the early sixties produced by the Gaumont Company. Besides being cleverly worked out and acted there is a clean, wholesome air to the picture, which makes it especially commendable. A young woman who makes her living as a professional pianist is beloved and sought after by a young man whose parents believe that a wife should be of the old-fashioned kind, able to cook and make beds, and so they are strongly prejudiced against a woman who lives by art alone. In order to win the parents' consent and prove to them that his "love" is a good housekeeper, he induces her to accept a position as cook in the house. By catering to their comforts, the young woman endears herself to the old couple, and when they learn the truth they are quite willing to withdraw all objections to the marriage. G.

Chiquita, the Dancer (American, Oct. 30).—In witnessing this picture one is carried back to those days when melodrama ran wild. There is the noble hero plotted against, the villain, pursuing relentlessly, and the self-sacrificing heroine who saves the hero from an awful death to fall into his arms five seconds afterwards, when he is supposed to be half dead from suffocation. It would seem that little effort has been made to clearly set forth the premises at the opening and to establish the relation of the various characters to the action. The spectator is first shown a dance hall, then two men in earnest conversation with a girl listening. Later they are shown in the mountains, apparently jumping a claim. Next, the real owner is introduced into the action and the rest of the story has to do with his attempt to reestablish his rights, the scheming of the villain and the final victory of the girl. G.

The Men Who Dare (Reliance, Oct. 30).—Men Who Dare is a two-reel photo drama, somewhat out of the ordinary in theme and, while its treatment leaves several points obscure, it succeeds in creating a favorable impression. To cover his gambling debts, George Mortimer steals from his bank, is arrested, and sentenced to ten years' imprisonment. Here his life becomes one horror after another. Ruth, his wife, the while, knowing nothing about it, though she pays frequent visits to the prison. The man who dared is the new doctor who examines the boy and pronounces him unfit for work. This arouses the animosity of the warden, and he seeks to prevent Ruth from seeing her husband again. When she calls she is told that the young man is well and happy, but she discovers the truth when her husband is led in from the hospital. She follows the doctor home and appeals to him for help. The prison factory foreman sees them together and brings the news to the warden. Their plot to oust the doctor on a villainous charge, and manage to induce the girl by promises of immunity for the husband to sign the accusing paper. A climax of high dramatic quality is secured when the husband finds the girl admitting to reporters in front of the doctor that she signed the paper. He denounces her accusations, tells the assemblage how good the doctor has been to him and after a passionate defense, falls dead. G.

Put Yourself in His Place (Thanhouser, Oct. 29).—There is little complaint to be made against this photo drama, setting forth the triumph of a thoroughly modern and efficient young man when he meets inefficiency among fellow workmen, and when he afterwards opposes the equally inefficient leisure class from which he is descended. There are clashes of the wills aplenty which make for good action and, though at times the fate of some of the characters seems to be hinged on the element of chance, the piece closes in a satisfactory style. G.

The Mule Ranch Mystery (Comet, Oct. 26).—It does not run beyond the bounds of possibility, but it comes exceedingly close to improbability. That is the feeling one has while watching this picture. There are a number of good situations, developed in rather a forcible manner, and they are set off with picturesque scenery. The story deals with a Western bad man who manages to steal his employer's money and place the blame on the employer's prospective son-in-law. A Mexican, whom he betrayed and robbed, clears up the mystery and leads in the capture of the real thief. G.

A Wireless Miracle (Reliance, Oct. 26).—Imagine a young man performing an operation upon the throat of a child with a razor, directed by a doctor at the end of a wireless machine miles away, and you can imagine the big scene of this remarkable drama—remarkable from the fact that anyone could conceive the idea of hanging a story on such an impossible situation. Up to this point there is little complaint to be made; the various roles have been acted in a creditable manner and the well-knitted story interests, but the shock of this one scene to the spectator's powers of credulity is irreparable. The setting of the piece is made in an island where a lighthouse and a wireless station are located. An old man, his daughter, her husband and their little daughter live at the lighthouse, and being of the old-fashioned type scorn all modern inventions. This is the cause of antagonism between the family and the two young men in charge of the wireless station. It is not till the young men save the child's life in the sensational manner mentioned that a truce is declared. G.

The Idol Worshiper (Solax, Oct. 25).—When a producer can take a time-worn idea and make it appear practically new by fresh treatment, he should feel justly proud. Every one can feel the familiarity of a plot wherein a girl of a romantic disposition will consent to marry none but a hero and a boy's plan to make himself a hero to fulfill her wishes, but when a Chinese laundryman butts into the action and makes himself the hero at the last moment we begin to wake up and take notice. Maud is a charming girl, but disgusts everyone with her sentimentality, especially the old father, who has a broken ankle and is forced to navigate in a wheel chair. It is he who conceives the plot to have Tom rescue him from a fake fire in the house. It is the laundryman, who, after the girl has declared that she will marry the man who saves her father, rushes in and does the deed. But the father proves himself equal to the occasion. He informs the daughter that, in order to maintain the honor of the family, she must keep her word. It is the young man who, at the last moment, after the girl has been thoroughly scared, steps in to take the laundryman's place and marry the girl. The cure is complete. G.

The Tree Imp (Majestic, Oct. 27).—To escape the attentions of the fair sex, Rex, a rich young man, flies himself to the woods, where he meets the girl who is to play an important part in his after life. It is the tree imp, a frouzy little creature, uncouth in her ways and never before touched with Cupid's arrow. Herbert Prior is at his best in such a role as he plays here—half serious, with a note of comedy running through it. A Miss Gay comes into the action as one of the many, determined to catch him, and when she discovers the imp interesting the man, her brow grows heavy with jealousy. As for Rex, he cannot resist the peculiar attraction the little girl has for him and, unheeding the tears of his companions, pursues. One afternoon the imp rescues Miss Gay from drowning, but in return receives little thanks from the other women at the hotel. Rex follows the retreating, abashed girl, and takes her hand in his with something in his eyes which does indeed frighten her. She escapes. He tells her later that he loves her just as she is and the hotel boy startles everyone by bringing back a note which reads: "The Imp and I are to be married immediately." G.

The Wanderer (American, Oct. 31).—From the moment the first scene of this drama is flashed upon the screen, the spectator knows exactly what is going to happen—what the end is going to be. There is nothing of the unexpected, nothing original in the development of the action—it is conventional throughout, and yet it entertains as a result of the excellent acting. When we say excellent acting, we do not refer to those scenes where the hero takes the villain by the nape of the neck and shakes him. In the pictures produced by this particular American company, there seems to be an overfondness for this sort of stuff and the sooner the otherwise good actors eliminate such play, the sooner their dramas will achieve a higher standard. As it is, it smacks of the cheap—of the "take that and that" class. An old farmer discharges one of his employes for making advances to his daughter, and the man, in a fit of revenge, induces the other men to strike. The old man is left without assistants to gather his crops. A wanderer who asks at the house for something to eat, saves the farm from ruin and at the same time, wins the love of the girl. For some reason, however, he fears the snares of Cupid and determines to leave—only to be won to the full realization of manhood's responsibilities at the last moment by the sorrow of the girl. G.

Mary's Goat (Thanhouser, Oct. 27).—"All's well that ends well," never proved more true than in this simple drama with a farcical ending. A goat's capacity for everything that is uneatable brings about the happy ending when he calmly eats the note belonging to the girl's father and held by an amateur loan shark. When business was poor and the father needed money he was refused on every side by his friends. A crusty old bachelor who owned a store offered to loan the necessary sum, with

BIOGRAPH FILMS

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Released October 28, 1912

AT THE BASKET PICNIC

(Farce Comedy.)

Dave is invited to the Sunday School basket picnic and calls for his girl on the way out, but in the school yard he meets his hated rival, a well dressed chap who is quite attractive to the village maidens. Dave excels in one thing over the well-dressed chap, pugilistic qualifications, which he makes use of in whipping his rival, but by so doing he disgraces himself before the pastor and pupils of the school. Later on, however, Dave is given a chance to prove himself a hero in the eyes of all.

Approximate length, 436 feet.

A REAL ESTATE DEAL

(Farce Comedy.)

Two clerks, who are in love with their employer's daughter, are given a chance to prove their mettle by the father. The plan is as follows: The clerk who disposes of a certain piece of property which has been on their books for a long time, will be considered the daughter's accepted suitor. Off they start, vying with each other in their alluring persuasions to the several customers who go in search of real estate. Their strenuous endeavors are the source of extremely comic situations.

Approximate length, 563 feet.

Released October 31, 1912

THE MUSKETEERS OF PIG ALLEY

A Depiction of the Gangster Evil

Much is printed from time to time in the newspapers of the workings of the gangsters, but the public gains but a vague idea of the actual facts. Hence this picture production, which does not run very strong as to plot, is simply intended to show vividly the doings of the gangster type of people. Much has been done, and is still being done, to wipe out this evil, which has long been a menace to the respectable citizen, and this picture shows the situation as it is, and the extreme necessity for radical action on the part of the authorities. While the theme of the story is decidedly interesting, it also serves as a consistent vehicle to present the facts.

Approximate length, 1,001 feet.

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A story that always holds interest. This one most vividly told in pictures by the clever Pathe players.

Sept. 16, 1912 — CINES'S — DAUGHTER OF THE SPY — Two Reels
Romantic story of revolutionary days dramatically portrayed, in which daughter of Spy gives her life in vain attempt to save her nobleman lover, betrayed by her father.

Sept. 9, 1912 — PATHE'S — THE BLIGHTED SON — Four Reels
Story of a son who breaks up his loving family through his wild deeds, undergoes terrible hardships and years after returns home—a man. Dramatically told.

August 26, 1912 — PATHE'S — FIRE AT SEA — Two Reels
Thrilling story of a ship afire at sea. All its horrors and heroisms shown in this wonderful picture.

August 19, 1912 — VITAGRAPH'S — RIP VAN WINKLE — Two Reels
A great film from a great play, made famous by the late Joseph Jefferson.

August 12, 1912 — CINES'S — RAMESES, KING OF EGYPT — Two Reels
Romance in the days of the splendor of the Pharaohs.

General Film Co.

the stipulation that if the father did not pay it at a given date the daughter should marry him. The girl's confidence that they could meet the note when due, decided her to accept the offer and she signed. The day the note is due, the father, returning from the bank, loses the money he had saved. The bachelor finds the missing money and withholds it, thinking to force the marriage, but he does not reckon with the wily goat. G.

Taking Care of Baby (Thanhouser, Oct. 20).—Taking Care of Baby is a bright little comedy, with a child of not more than four years carrying off the honors as the principal character. The heartiest laugh comes when the son of twelve returns with his baby sister and the mother gives him ten cents for taking such good care of her. Now of course the mother little realizes what has happened to the "youngest," and for that matter neither does the older brother, but the spectator knows, and that is what makes it so ridiculously funny. Apparently it falls to the boy's lot to care for the baby quite often, and on this particular occasion the mother offers him ten cents to salve his feelings. He wheels the baby carriage sedately enough until he meets his chums playing marbles. He accepts the invitation to join the game, pushes the carriage to one side and never thinks of it again until it is time to go home. The baby crawls out and is nearly run over by a passing auto; robs some birds of a dirty crust of bread and eats it, though mother has a horror of germs; is about to fall into a lake when she is rescued by a woman; just misses being crushed by a falling piano, and concludes her wanderings near a thrilling dynamite explosion. Weary and frightened, she makes her way back to the go-cart, and mother is loud in her praise of the brother's goodness in watching the baby sister. D.

A Woman Alone (Majestic, Oct. 29).—The tragedy in the opening scenes of this picture is not needed to bring out the point of the story—namely, that an unprotected woman, forced to earn her own living is apt to receive unwelcome attentions from men. The production lacks unity and therefore dramatic effect. The girl is shown choosing between her father and lover. She selects the lover, and there is a lapse of several years before the husband is ruined on Wall Street. The girl goes to her father for assistance which is refused until too late, for the husband has ended his life with a bullet through his brain. There is another lapse of years and the young widow is shown earning her living as a stenographer in a business office. Succeeding scenes reveal the growth of a romance with an admirer in an office just across the court, who eventually rescues the girl from the embraces of her employer. He decides that she needs a man for protection, she agrees, and a marriage ceremony closes the story. D.

Oh! My Pipe (Lux, Nov. 1).—Trick photography is used to advantage in this ludicrous picture that shows the mishaps of "Adventurous Willy" and a newly acquired clay pipe that he prizes above everything else in the world. Even when run over by a steam roller, the pipe remains intact. Such extravagant scenes comprise the picture. D.

Henpeck's Bid for Freedom (Lux, Nov. 1).—Frank burlesque such as this may be relied upon to please some audiences, but it is of little consequence. The plot is as old as the hills. A man is annoyed by his mother-in-law and his wife, and in a burst of temper leaves home. He throws his hat in the river and spends the night with congenial companions at a cafe. The police find the hat, inform the wife and mother-in-law that the man has committed suicide, the husband is discovered in the midst of revelers and there is very much of a "rough house," and a chase through the streets of the city before the husband is safely landed at home. D.

At Coney Island (Keystone, Oct. 28).—This is another Keystone comedy of the burlesque type, dealing with the adventures of a girl at Coney Island. The "boob" who has accompanied the girl to the place is pushed aside for a married man, and he regains his girl only when the wife of the flirt appears on the scene and leads him away by the ear. G.

The Grocery Clerk's Romance (Keystone, Oct. 28).—When the grocery clerk believes that he is about to secure the wife of a dead man the husband turns up, takes the unwilling spouse home to work again and leaves the lover in a funk. As a burlesque effort the piece wins hearty approval. The actor essaying the role of the clerk apparently maintains at his command a bulky supply of tricks of the comedian's profession. The clerk has been attracted to the woman whose shiftless husband sits around and smokes and spends his time at the saloon, and so he turns in and takes care of the house and the washing himself. The husband is captured by a crowd of foreigners, suspected of being a spy. He is tied to a tree, with a lighted bomb left under him. His child discovers what is to happen and runs home shouting for help. The clerk sees an opportunity to secure the wife for himself, shuts the child in the cellar and does all in his power to prevent the rescuers from effecting a timely rescue. The husband has managed to escape, the bomb explodes, and the clerk, believing that he has been blown to pieces, is about to marry the woman when the husband appears. G.

How Shorty Kept His Word (Broncho, Oct. 30).—Jim Burns, a young lawyer, has defended and secured the acquittal of "Shorty," accused of land-grabbing, and receives in return the everlasting gratitude of the man. Some time afterwards the land-grabber shoots and kills a government detective who has been paying unwelcome attentions to Jim's girl, Betty, on the grounds that the detective is the man who killed his brother. The young lawyer is suspected, arrested, and is about to be convicted when "Shorty" confesses. In the first scene we have the crowded courtroom, where the lawyer is pleading "Shorty's" case, and immediately afterwards we are introduced to his sweetheart. Following this there is a bad break in the continuity of the action. Betty, the sweetheart, is shown refusing the attentions, which seem innocent enough in themselves, of a young fellow, though who or what he is we do not know. At the time the girl tells Jim of the man's attentions and they are about to quarrel, "Shorty" appears and declares that the man is the one who killed his brother and grasps the first opportunity to shoot him. Through it all the spectator only gets a hazy impression of what is going on. A poorly constructed plot is responsible for this. G.

Dooley's Triumph (Comet, Oct. 28).—It seems to be the fate of the Comet producers of late to choose themes for their comedies which possess within themselves little humor. It is well enough to rely upon the players' ability to carry the picture, but that is hardly enough unless the piece is meant to be a burlesque permitting horseplay and antics. There should be some twist in the action, some situation or complication legitimately humorous in itself. A romantic young girl refuses to marry her "Dooley" until he has joined the ranks of the policemen. He tries, but the examining doctor refuses him admission on the grounds that he has a weak heart, and it is not until he has saved the doctor's daughter in a runaway that the decision is reversed. G.

Maiden and Man (American, Nov. 4).—The producers must have been hard put for an appropriate title for this photoplay when they chose Maiden and Man. It is a splendid picture and deserves a more euphonious name. The American's leading woman, cast in the role of the frousy backwoods maiden who pines for the romance of the world—for a lover to whisper sweet words to her—displays rare quality in character delineation, and the three leading men, though called upon to do very little, are more than acceptable. This girl, who has never known what it means to have the association of men, has derived all her romantic ideas from one love novel, read when father was away. She blossoms into womanhood and the call for companionship becomes insistent. One evening she slips away and travels to a distant ranch, to find employment as a maid-of-all-work, and it is here that she first experiences men. It is not as she thought and hoped it would be. They are rough, brutal and selfish. It is a rude awakening, and when the old lady, her employer, tells her to go back where she came from she accepts the advice, glad to get away from it all and live alone with her father. There are no conflicts of the passions, no great dramatic situations; there is nothing that will thrill, but there is everything that will please and entertain. G.

Gaumont Weekly (Gaumont, Oct. 23).—Principal among the many interesting features shown in last week's issue of the Gaumont Weekly are scenes showing various places and persons connected with the recent shooting of Colonel Roosevelt. Others worthy of mention are: Scenes of the warships in New York Harbor, races at Peru in honor of President Billinghurst of Peru, the Kaiser reviewing his army on their return from the Fall maneuvers, the international football game between California and Australia, the choosing of the Ohio site at the California Exposition, and canning corn in Kansas. G.

REVIEWS OF UNIVERSAL FILMS

The Old Dollmaker (Gem, Oct. 29).—The acting of the leading character in this picture eclipses everything else. The story has been well chosen and affords splendid opportunity for an exhibition of the emotional power which he possesses in abundance. It is consistent with life—full of pathos, with just a touch of comedy relief. The old man, capable of reading and understanding men, objects to seeing his daughter married to his apprentice, knowing him to be shiftless and irresponsible, though a good-hearted boy. When the young couple run away to get married he decides to let them live their own lives, though his heart is torn with grief. As the years pass on his fears are realized. The young people are cast into the depths of poverty, and he waits patiently for the appeal that he knows will finally come from the girl. It comes. He sells nearly everything he possesses to meet the demand, and when the girl returns, accompanied by her husband, he receives her with open arms, and the boy he forgives for the sake of the child which is now theirs. G.

The Transgression of Deacon Jones (Eclair, Oct. 31).—Hiram Jones is tendered the nomination for Mayor of his town on the Purity League Ticket, which has for its platform the establishment of a curfew law and the abolition of motion pictures. In the heat of the campaign the deacon makes the discovery that his daughter is in love with Dave Baker, in the picture business, and he forbids the match. Now it happens that a few months before election the Deacon attended the County Fair, and without realizing it was caught by a motion picture camera while placing a few bets. He was arrested for gambling and bought the officer off. Just before the election Dave gets the reel showing the County Fair, and he realizes he has the deacon where he wants him. Dave offers to compromise with the horrified man, with the girl as a basis. It is a bitter pill, but rather than face the results of the picture being shown he finally consents. As the picture stands it is a good comedy, but the reviewer would suggest that the actor essaying the title-role would either learn to hold a serious expression or else seek a different class of character work. From witnessing past pictures we know that he is capable of doing excellent work, but this time he fails to "get over." G.

Making a Man of Her (Nestor, Nov. 1).—In this picture we have a comedy of the most pleasing character. We all know that it is practically impossible for a pretty, well-developed girl to parade around in the disguise of a man without being detected—at least in real life—and there may be some who will be offended here on this particular point. Still, to the average spectator the complications and predicaments met by the heroine will prove amusing and laughable. She is refused the position of cook in a Western village and so, in a spirit of dare-devilry, or perhaps it is because she really needed the job, she applies as a man. Complications arise when the girls at the ranch become infatuated and the boys grow jealous. There is plenty of laughter until she is forced to reveal her true identity. G.

Through a Higher Power (Rex, Oct. 27).—The day has passed when a producer can successfully create atmosphere with artificial

scenery in motion pictures. Here we have a drama, pointless in itself and overacted, with its scenes laid in Mexico, and one cannot help but feel the unreality of it all. It is doubtful if they have gone outside of the confines of the studio to secure a scene. In spite of his former declarations and manifestations of love for a girl of his kind, a Mexican allows himself to become infatuated with an American. Who she is or where she came from we do not know. In order to get rid of his former sweetheart he trumps up a charge of robbery and has her sent to prison. Later she escapes and returns just in time to see the other woman leaving the man she has now grown tired of and to see the man commit murder. Vengeance is hers through a higher power, and she gives herself up to meet the "false one" behind the dark gray confines of the prison walls. G.

The Call of the Desert (Nestor, Oct. 28).—Only those who have lived the open, free life of the mountains and plains can know what it really means to have that subtle influence pulling at the heartstrings of him who has strayed. Many of us like to think we understand, and perhaps we do, in a small measure, and when we have depicted before our eyes a man who experiences this pulling in one corner of his heart and the call of his wife, the only woman he loves, in the other, we say that it is a fine clash, or a dramatic struggle, or something of the kind. And so it is, and it has never been used to better advantage than in this drama. A young man, with hope shining brightly before him on the plains, is carried off to the East by his wife, who has received a fortune from her uncle. He knows that he is out of place, but sticks to it like a man, until the girl offends him when he attempts to remonstrate with her because of the attentions she has allowed another to pay. It is the deciding wedge and he turns his face westward, in the days that follow, though fortune smiles upon his efforts, his heart is heavy until—well, until the girl, repentant, returns. G.

Fatty's Big Mix-Up (Nestor, Oct. 30).—Fatty, poor Fatty! He was lured into the mess by the glitter of a silver dollar and really did not deserve the awful punishment that was meted out to him for his deception. The true spirit of comedy abounds in the picture—it rollicks through to the end amid uproarious laughter. The boys at the ranch have struck because of the bad cooking of the male cook. They demand a female to appease their inner selves, and the foreman, hard put because the expected girl did not arrive, secures the services of Fatty, the cook for a neighboring ranch. Peace is made at the arrival of the genuine cook the day following. G.

Careful Nursing (Nestor, Nov. 1).—As a comedy this picture is a gloomy failure. There are possibilities in the idea that have not been realized. A young woman leaves her drunken husband to go out and make her own living nursing an old man. Every one who meets her falls a victim to her charms and feigns sickness to experience the pleasure of her attentions. Until the husband appears all goes well, as no one suspects her of being married. G.

Gontran's Love Strategy (Eclair, Oct. 27).—One is compelled to look in vain for humor in this comedy. The fault lies not with the players, but with the idea at the bottom of the plot. While an old chemist is spending time attempting to formulate a hair restorer, his daughter is being made love to by a strange young man. The father learns of the affair, separates them, and declares that the first man to restore his hair will receive the hand of his daughter. Inspired by the girl, the young man conceives and carries out the plan of deceiving the father with a wig, removing it after a period to show the beneficial results. G.

Yvonne, the Foreign Spy (Imp, Oct. 28).—There were several impressions forced upon my mind while watching the unfolding of this picture drama. First, that the author had little conception of the proper handling of plot material, and, again, that the producer had an inveterate habit of arranging his scenes so as to appeal to those with a liking for the sensational. Somewhere in the East a young man is given plans to carry to government officials on the Pacific Coast. Before he has time to leave the city, apparently, he is inveigled into the net of a crowd of foreigners anxious to obtain the papers. A girl and her brother, whom he has befriended on the street, save him at the last moment, and he turns to her for love, disgusted with the wiles of Yvonne, the moving spirit in the plot. One might ask where all these foreigners came from and how it was that the young man came to fall into the trap. Would they pursue the man in his own apartments in broad daylight? Hardly, and it is only to the very credulous that this piece will appeal. G.

John Sterling, Alderman (Imp, Oct. 31).—John Sterling, Alderman, with King Baggot in the title-role, will unquestionably win applause as strong, thoroughly modern drama. Of course there are a few weak places that might be noted such as the questionable logic of the action in the scene where Sterling is confronted with his past, but it and other minor defective points have a trifling effect upon the general impression the spectator derives of the photoplay as a whole. The exposition is clear and Mr. Baggot as the regenerated burglar, who aspires to an honest life and political position, has seldom been seen to better advantage. In two reels the story is told of the character evolution of this man, his advent into the business world, his marriage, his elevation to the position of Alderman and the efforts of grafters to corrupt him. The greatest skill of the author is displayed in the scene where the frightened, desperate Alderman returns to his home and informs his wife of his predicament—of the unearthing of his secret and his enemies' intention to use the information as a cudgel in forcing him to concede to their demands in a graft scheme—and the attitude she assumes in the matter. There are so many other, and, perhaps, weaker, channels that could have been followed in the graduation of the plot from here on that the author is to be commended for his ability to choose the right one. It is the woman who takes the initiative, or perhaps we should say supplies the mental ballast which the husband lacks. Her sound advice is to place the matter in the hands of the District Attorney, and with this done the play is brought to a dramatic finish in the capture of the culprits. G.

The Cowboy Guardians (Bison, Oct. 29).—Here is a comedy rife with humor and fun. Whity's marital troubles do not begin until near the close of the picture, but the situations are brought about by his friends' successful efforts to marry him off in order to furnish a mother to the child, who has also been foisted upon him. Whity has been casting smiles in the widow's direction for some time. When a child is left to the town boys, as the result of a massacre by the Indians, it falls to his lot to care for it. His companions have noted his fondness for the widow, and naturally they decide that it would be well if Whity had a helpmate. But when Whity is brought face to face with the problem of marriage the idea does not please him. Under the impression that the man is free from all entanglements, the widow consents to the proposition. After the ceremony is over her astonishment at the appearance of the child is almost fatal, and Whity is compelled to wheel the woman back to their nest in a wheelbarrow. G.

The Collaborator (Powers, Oct. 30).—The spirit of burlesque runs strong in this piece, which is productive of uproarious laughter. It is the tale of a wandering poet, a lovesick cook, and Killems potted beef. In harmony with the fate of all poets, this one is poor and dreamy and loves with a passion divine. The object of his affections is the cook downstairs, and when the landlady ejects him from the place because of a little discrepancy in his board bill, he takes a lock of the woman's hair and leaves in exchange one of his masterpiece poems that she may read and remember. The poet follows the dusty road and the cook stays on until the day she sees an ad. in the paper offering $1,000 for the best poem advertising Killems potted beef. The masterpiece wins the prize. On the merits of this poem she is given a job as head of the advertising department, and then her troubles begin. But her salvation returns in the shape of the poet, who has heard the glorious news through the papers, and, hidden behind the screen, he turns his ability to writing advertisements while his lady love takes in the money. The Powers Company can rest assured they foresee a prize in this picture. G.

A Redman's Love (Bison, Nov. 5).—When the girl, played by Virginia Chester, crosses the vision of the Indian, played by Ortigo, he immediately falls deeply in love, and therein lies the keynote of this story. There are scenes overdrawn in themselves, and little skill has been exercised in the grouping and arrangement of the various battle scenes, all of which detract from the artistic success of the picture. Yet the spectator is forced to admit that it is remarkably well done in many other points and maintains an interest throughout. There is realism in the acting from the fact that Indians have been used in Indian roles, and they seem to have little trouble in upholding their share of the performance. The Indian loves the white girl at the military post and vaguely hopes to secure her for himself. When he makes the discovery that she loves and is loved by another of her own race he experiences the jealousy of a beast, yet manages to restrain himself. Shortly after, at the cost of his life, he saves the girl when the fort is attacked by his tribesmen, and though the white people little realise what his sacrifice has been, they bury him as a friend. G.

Trapper Bill, King of Scouts (Bison, Nov. 2).—Wives do sometimes die, but what a pity to make them die just to furnish the husband an opportunity or excuse to wander off to a foreign country and do battle with his sworn enemy. Star Eyes, the heroine of this drama—and a splendid little heroine she is—as played by Mona, a real Indian maid, dies, and from then on the interest drags. The death has no direct bearing upon the plot. There is no reason given for it. The husband, Trapper Bill, who has won her from his enemy through many hard-fought battles, is heartbroken, of course, and to bury his troubles hies himself to war in Mexico. After a desperate fight he finally kills the enemy. The efforts to make the picture spectacular have proven rather unsuccessful. G.

A Tramp's Strategy (Champion, Nov. 4).—Charles Graham as the tramp is exceedingly funny with his antics and facial expressions, and it is to him that this comedy owes its success. In a country village lives a young girl who loves a "knight of the grip." When he appears, to ask the old father for her hand, the young man is thrown from the premises on the ground that he is an unfit husband for such a girl. News of the trouble comes to the ears of a visiting tramp, who offers assistance to the couple in solving the problem of securing the desired consent. The plan is to make the father a hero by rescuing the young man from death at the hands of the tramp in an outlying barn. The plan works. The father, in the pride of his heroic act, looks upon the boy in a different light and allows him to marry the daughter immediately. There the story would have ended quietly if the tramp had not been apprehended and made to divulge the plot. It is a hard dose for the father to swallow, but he takes it like a sport. G.

The Tragic Wedding (Milano, Nov. 2).—We American people cannot understand or appreciate those customs or ethics which permit a father to say, "My daughter, you shall marry whom I shall name," and for this reason, if for none other, this photodrama fails to score any deep impression. We are aware that such conditions do exist in some parts of Europe, but still we can feel little sympathy for a girl who allows herself to be completely swayed in such matters. The girl in this case has submitted to her father's wishes and has given up the man she loves. The husband, her cousin, if he had been half a man, could have fathomed the condition of affairs before he married the girl; but, blind to everything, he rushes into the match with other motives than love. It would appear at first. When the letters of his wife from the other man fall into his hands on the night of the wedding a new phase develops, completely disrupting the preconceived ideas of the spectator. The docile husband, heretofore a minor figure in the development of the plot, looms up as a jealous, crazy man. And we say crazy advisedly, too, for what else but a distorted mind could have prompted him to commit murder and suicide at the first opportunity? If the plot had been constructed with skill, if the man's love for his cousin had been sufficiently shown as a primary motive and the premises had been clearly established, the tragic end could have been significant and dramatic. As it is, it means nothing. G.

KINEMACOLOR REVIEWS

Jack and the Beanstalk.—Well staged and well played is this old nursery story, and the illusion of Jack climbing the beanstalk is particularly effective. In one or two places our childhood conception is somewhat spoiled, as, for instance, the giant has always been thought of as unusually big, whereas in the picture he is a man of only ordinary stature. Again, the picture of Jack looking through the keyhole of a modern brass door plate and sitting on a table covered with a tablecloth which might have been purchased at any store seems rather too modern. Thomas Carnahan, Jr., as Jack is one of the best child actors in motion pictures, and his work would do credit to many an older and more seasoned actor. B.

Picturesque Views of North Wales.—This picture suffered so much from poor showing in the Kinemacolor exhibition room that a fair review is not possible. B.

National Horse Show at Washington.—Close views are given of beautiful horses which are put through their paces in the ring. Society leaders ride over the jumps, and one gets close views of several millionairesses. A particularly fine picture was caught of a horse falling at one of the jumps. B.

ECLAIR

FOUR A WEEK NOW!

TUESDAY, NOVEMBER 5th

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Equal to any feature release of the year and far better than most.

THURSDAY, NOVEMBER 7th

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FRIDAY, NOVEMBER 8th

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SUNDAY, NOVEMBER 10th

GOLDEN HAIR Split Reel CONSTANTINOPLE

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FILM SUPPLY RELEASES

Sunday, Nov. 3.

(Maj.) Weary's Revenge. Dr.
(Than.) Petticoat Camp. Com.

Monday, Nov. 4.

(Amer.) Maiden and Men. Dr.
(Comet) Hubby's Strategy. Com.-Dr.

Tuesday, Nov. 5.

(Maj.) Cupid on the Job. Com.
(Maj.) His Dress Suit. Com.
(Gau.) Cupid's Lottery. Com.
(Than.) The Ladder of Life. Dr.

Wednesday, Nov. 6.

(Gau.) Gaumont's Weekly, No. 35. Top.
(Bell.) A Brother's Requital. Dr.
(Solax) The Old Love and the New. Dr.

Thursday, Nov. 7.

(Amer.) God's Unfortunate. Dr.
(Gau.) The Emperor's Message. Dr.

Friday, Nov. 8.

(Lux) A Magnetic Personality. Com.
(Lux) Spifkins Eats Frogs. Com.
(Solax) Just Hats. Com.
(Than.) Through the Flames. Dr.

Saturday, Nov. 9.

(Great N.) (Title not reported.)
(Bell.) Bedelia and the Newlyweds. Com.
(Amer.) The Starbucks. Two reels. Dr.
(Gau.) Giving the Blind the Light. Dr.
(Comet) The Moccasin Print. W. Dr.

UNIVERSAL COMPANY RELEASES

Sunday, Nov. 3.

(Rex) An Old-Fashioned Mother. Dr.
(Crystal) Oh, Such a Night! Com.
(Crystal) Marriage a la Carte. Com.
(Eclair) Aunt Bridget. Com.-Dr.

Monday, Nov. 4.

(Imp) A Strange Case. Dr.
(Nestor) United We Stand. Dr.
(Cham.) A Tramp's Strategy. Com.-Dr.

Tuesday, Nov. 5.

(Bison) A Red Man's Love. Dr.
(Gem) The Better Part. Dr.
(Eclair) Silent Jim. Two reels. Dr.

Wednesday, Nov. 6.

(Powers) The Railroad and the Widow. Dr.
(Nestor) His Little Partner. Dr.
(Ambrosio) The Shin of Lions. Dr.
(Univ.) The Animated Weekly, No. 35. Top.

Thursday, Nov. 7.

(Rex) Honor of the Family. Dr.
(Imp) Leah the Forsaken. Three reels. Dr.
(Eclair) Foiling a Fortune Hunter. Com.
(Eclair) What Father Did. Com.

Friday, Nov. 8.

(Nestor) Sharps and Chaps. Com.
(Powers) The First Glass. Dr.
(Victor) Sisters. Dr.

Saturday, Nov. 9.

(Imp) Half Shot. Com.
(Imp) How Ned Got the Raise. Com.
(Bison) An Indian Ishmael. Dr.
(Milano) Her Masterniece. Two reels. Dr.

LICENSED FILM RELEASES.

Monday, Nov. 4.

(Bio.) Heredity. Dr.
(Pathe) Pathe's Weekly, No. 45. Top.
(Edison) The New Member of the Life Saving Crew. Dr.
(Kalem) Mountain Dew. Dr.
(Lubin) Juan and Juanita. Com.
(Selig) The Voice of Warning. Dr.
(Vita.) The Mills of the Gods. Three reels. Sp. Dr.
(Vita) An Official Appointment. Dr.

Tuesday, Nov. 5.

(Edison) A Romance of the Rails. Dr.
(Ess.) Chains. Dr.
(Cines) The Golden Shell of Palermo. Sc.
(Cines) Love vs. Gratitude. Dr.
(C. G. P. C.) Anne Boleyn. Dr.
(Lubin) The Substitute Heiress. Dr.
(Selig) The Dynamiters. Dr.
(Vita.) The Face or the Voice. Com.-Dr.

Wednesday, Nov. 6.

(Edison) A Queen for a Day. Com.
(Eclipse) The Queen of Spades. Dr.
(Ess.) A Money? Com.
(Kalem) The Mystery of Grandfather's Clock.
(Pathe) Broken Hearts. Dr.
(Selig) Her Education. Com.-Dr.
(Vita.) Michael McShane, Matchmaker. Dr.

Thursday, Nov. 7.

(Bio.) His Auto's Maiden Trip. Com.
(Bio.) The Club Man and the Crook. Com.
(Ess.) The Ranchman's Anniversary. Com.-Dr.
(Lubin) The Sheriff's Mistake. Dr.
(Melies) The Smuggler's Prisoner. Dr.
(Pathe) Victims of Fate. Dr.
(Pathe) Dinan, France. Sc.
(Selig) Carmen of the Isles. Dr.
(Vita.) Out of the Shadows. Dr.

Friday, Nov. 8.

(Edison) Yellowstone National Park, Wyoming, U. S. Sc.
(Ess.) When Wealth Torments. Com.
(C. G. P. C.) Half a Pint of Milk. Com.
(C. G. P. C.) The Scarab. Edu.
(C. G. P. C.) A Trip Up the Elbe. Sc.
(Kalem) The Pony Express Girl. Dr.
(Kalem) Brave Old Bill. Dr.
(Lubin) Felix at the Ball. Com.
(Lubin) An Accidental Millionaire. Com.
(Selig) The Legend of the Lost Arrow. Dr.
(Selig) Enchanting Japan. Sc.
(Vita.) A Modern Atalanta. Dr.

Saturday, Nov. 9.

(Edison) A Doctor for an Hour. Com.
(Ess.) An Indian's Friendship. Dr.
(Cines) No Fool Like an Old Fool. Com.
(Kalem) The Fraud at the Hope Mine. Dr.
(Lubin) The Water Rats. Dr.
(Pathe) Buster to the Rescue. Dr.
(Vita.) The Hand Bag. Com.
(Vita.) Arabian Sports. Sports.

MUTUAL FILM CORPORATION.

Monday, Nov. 4.

(Keystone) Mabel's Lovers. Com.
(Keystone) At It Again. Com.

Wednesday, Nov. 6.

(Broncho) The Man They Scorned. Two Reels. Dr.

AMMEX FILM RELEASES.

Wednesday, Nov. 6.

High Brow Punchers. Com.

STUDIO GOSSIP.

V. R. DAY, manager of Essanay's Chicago office, is confined in the Park Avenue Hospital, suffering from a broken ankle bone. Mr. Day sustained the injury during a visit to the Argyle Street plant, and, though extremely painful, the break is knitting nicely and Mr. Day expects to be back at his desk very shortly.

WILLIAM DUNCAN, leading man and producer of the Selig Colorado Company, who was seriously injured during the production of a recent Western picture in which he was accidentally shot in the chest, has so far recovered from his painful wounds that his doctors have finally allowed him to resume his duties with the company.

CHARLES RANSON is now to be seen among the Majestic players. Charlie's face has been a familiar one in Broadway productions for many years.

VIEWPOINT will make both a tragedy or a comedy out of the self-same situation. For instance, "Bill" Haddock, one of Eclair's director, felt a certain way over an incident, while those who witnessed it saw nothing but humor. The trained leopard which is attached to the Eclair stock, was being exercised, leashed of course. Under the eye of its trainer it is usually safe and playful. But Haddock didn't know this. He was standing alongside a ladder, which led upward to the roof. As the trainer passed the leopard chanced to make a playful jump in the director's direction. "Bill" stood not on the order of going, but went right straight up that ladder to the roof, and kept going up; right up the forty-five-degree pitch. The leopard, thinking it a sort of prank, attempted to follow the leader, but was withheld by the length of his leash. While the others laughed Haddock had diverse speculations about the hereafter, intermingled with certain hopes of possible escape, though he swears he only went up to see if the tinsmith had properly fixed the leak.

LETTERS AND QUESTIONS

Answered by "The Film Man."

This Lawrence-Briscoe-Johnson matter is beginning to have an ominous look. In the heat of argument it appears that some of our contributors are in danger of forgetting their good manners and saying just a little more than they really mean. Of course that would never do, so after the following letters let's find something else to talk about. Why not just agree to disagree and let it go at that? Meanwhile I will sit safely on the fence and drop two letters, one on either side. Read them and take your choice; they may be the last.

Maurice Ingram, New York, writes:

One would have thought that the sensible letter of I. M. P. in your issue of October 9 would have ended this persistent, concerted and undoubtedly inspired boosting of Florence Lawrence, but not so. In your two columns of letters in this week's issue there are two more letters from two different (?) persons regretting that Miss Lawrence is not back with Lubin. Did it only concern Miss Lawrence I should have allowed this palpable request of hers, to be taken back, to pass unnoticed. But it is an indirect, but nevertheless pointed insult to three other persons, not to mention the Lubin and Victor firms. It reflects on Arthur Johnson, Owen Moore and Lottie Briscoe. It insinuates, and broadly too, that Arthur Johnson is no good without Miss Lawrence; that Owen Moore is not a fit artistic companion for her, and that Lottie Briscoe is not a fit artistic partner for Arthur Johnson. Now what are the facts?

First. Miss Lawrence left Lubin over a year ago, and nobody cared when she left, no one wrote a single letter to any paper lamenting the fact. Miss Lawrence joined the Victor and the subsidized chorus broke out into wild acclaim. Time passed, and then, about seven weeks ago, the same chorus or some ingenious press agent burst out into lamentations about her leaving Lubin and how much better it would be if she were back with Arthur Johnson.

Second. The absence of facts in the letters is remarkable. John Travis (?) this week says about Arthur Johnson: "I have long thought it a great shame that such a good comedian should give up comedy." But he hasn't. The last two Johnson-Briscoe releases, A Little Family Affair and The Amateur Iceman are nothing but comedy and rattling good comedy, too.

Third. Miss Lawrence is good only as a comedienne and as nothing else. Miss Briscoe is equally good in comedy and pathos. So is Johnson. (See back reviews in THE MIRROR, and Arthur Johnson has never done better work in his life than in the Briscoe partnership; also see other issues of your paper.)

Fourth. It is plainly evident that for some reason Miss Lawrence feels *she* is the failure with the Victor and wants to get back with Lubin. But because she thinks she is not a success, it does not follow that the best way to obtain her ends is to suggest that three other moving picture artists are failures. I have no desire to criticise Miss Lawrence for endeavoring to obtain all the publicity she can, but she should do it at her own expense and not at the expense of three other artists equally distinguished and in some instances more versatile.

You, yourself, have evidently some suspicion as to the bonafides of these communications for you say in reference to Miss Talshner's letter, "at *least it sounds* sincere."

If these letter writers are "sincere" let them see the Victor films, then the Lubin films and they will see all their favorites at just a little more expense than it costs for the stamps on their ridiculous letters to you.

I write this to you, because I think THE MIRROR carries more weight in the moving picture business than any other paper, as it is not connected or supported by any one branch, and in justice to the other side of the question I hope you will publish this.

C. S. Williams, Brooklyn, N. Y., has this to say for the other side: "In your issue of to-day I notice a very long letter in regard to the Johnson-Lawrence affair. I am sure the writer believes as she writes, but I am afraid it will be little consolation to the admirers of these two most popular picture players. I agree with I. M. P. that Miss Briscoe is a very charming and talented actress, but she is not Miss Lawrence. It can not be prejudice with so many people, and every time a Johnson picture is shown in a theater, you will hear some one around say a word of praise for Mr. Johnson's previous leading lady, and regret at the dissolution of the combination. Miss Briscoe is as clever as Miss Lawrence, but in a different way. I am sure we all miss such clever little comedies as, A Rural Conqueror, His Stubborn Way, The Professor's Ward, The Hoyden and Always a Way.

"I am sure the call for Mr. Johnson to give us some more of his comedy work, means that what comedy he is giving us, is not as amusing as it would be if Miss Briscoe gave him the assistance Miss Lawrence did. This with all due respect, and credit to Miss Briscoe, and the greatest confidence in Arthur's success with any leading lady."

O. M. propounds some slightly personal questions. He will have to pause a long while for an answer, from us, that is; but here are the questions:

As some people had declared that my remarks concerning the characteristics of some players was mere quibbling over trifles, I had determined not to offend again, but "Who's next" has proved my undoing. If the following are too personal and deal too much with appearances, of course it remains with you to suppress them.

In speaking of a certain actor I mentioned the fact that his head was wobbly, his shoulders in danger of being dislocated, etc. There is still another actor, of the same company, who is somewhat inclined the same way, but there is just as much difference between the two men as exists between Mary Pickford and ——. I wonder if either of these men was ever in musical comedy?

Before learning the name of a well-known favorite, we (we, advisedly), termed him—I hesitate—I hesitate at the thought of contributing toward the vanity of anyone. But then, if a man's ever going to be vain, I'm certain he must be so when he reaches The Gibson Man's age. The best thing about this title is that every good-looking actor in the business can slap himself on the back and think I'm the Guy.

It has been claimed that no two sides of a person's face balance. This theory is somewhat substantiated by at least one player in the business. To be sure, he is handsome no matter which side of his face you observe. (In this way, I hope to appease the anger of his admirers), but it is an undeniable fact that one side does not prepare us for the other.

Gaillord, of the Vitagraph, has a double. Who is it?

Do you know our old friend Claude? Do you remember his hair-comb (if I described it, the key would be yours instantly), and those broad shoulders and his manner of holding himself? Every time I see an actor whom I admire—that is, whose work I admire—I am always struck with the resemblance and am forced to struggle with myself to secure self-control.

Are you acquainted with the stage type of the haughty Southern colonel? Did you ever take notice of the white, bushy hair, the terrifying moustache and the piercing eyes? If you did, this is the easiest puzzle of all.

I pause for an answer.

Adele McLane, San Francisco: Joseph Graybill is with Thanhouser and Owen Moore with the Victor company. We do not publish the names of Biograph players.

The Quakers, Philadelphia, Pa., send the following "interlude," as they term it. They will have an opportunity to see Edna Foster in forthcoming releases. Here is The Quaker's letter:

As an interlude in the unchanging wail about Miss Lawrence and Mr. Johnson, may two time-tried readers of THE MIRROR inject a small but sincere appreciation of the child players, without whose presence picture dramas would be dreary and turgid? Two in particular won our devotion long ago because of their spontaneity and freshness, and we cannot help but feel that our tribute will appeal to an editor of your keenness as real, and that you will pass it on to them in some form or other.

One is Edna Foster, who was Reliance's "Prince Charming," and the other Jack Smith, the most natural and versatile little boy we ever saw on the screen or the stage. With another friend, we have followed his work since a Reliance picture, Thou Shalt Not Lie, in which he was with the late Mace Greenleaf, and we are hoping the company with which he is now will provide him with good parts frequently. We are at a loss to understand why little Miss Foster has not appeared lately, and look to you for some hint as to her forthcoming roles. Must we hope in vain?

T. E. H., Brooklyn, N. Y.; Romaine Fielding played The Cringer in the Lubin picture. King Baggot continues with the Imp. Co., Alice Joyce is leading woman with Carlyle Blackwell.

TAFT SEES TAFT PICTURES.

President and Mrs. Taft, Miss Helen, and the Mayors of fifteen Massachusetts cities, visited Beverly, Mass., last week, and were guests at the motion picture theater where views of the President were shown. The pictures were taken on July 4 when President and Mrs. Taft visited Beverly.

LUBIN FILMS

Released Saturday, October 26, 1912. Length, 1,065 feet

THE FOREST RANGER

A dramatic story picturing a forest fire. Mary, a mountain maid, has two lovers. The rivals meet and quarrel. Black is knocked out, and in revenge sets the woods on fire. He is captured and turned over to the Law, while Bob and Mary are turned over to the Parson.

Released Monday, October 28, 1912. Length, 1,054 feet

AN IRISH GIRL'S LOVE

Kathleen, a fisher maid, being hard pressed by two lovers, gives a ring to each with the promise that she will marry the one who shall first place it on her finger after a year has passed. The favored lover goes to sea and is wrecked on the coast. Kathleen pulls his body from the water and places his ring upon her finger.

Released Tuesday, October 29, 1912. Length, 1,043 feet

PARSON JAMES

A beautiful romance of the Mining Camp in which Parson James became foster-father to a baby. Frisco Nell and her husband were requested to leave the camp and, fearing to carry the child across the mountains, left it to James. The Parson brought the little one up to womanhood and they resolve never to part.

Released Thursday, October 31, 1912. Length, 1,089 feet

THE HEAVENLY VOICE

Major Lee, who is in love with the Widow Smith, employs the village blacksmith, who is a wonderful singer, to serenade the lady just before he presents himself. The widow, however, discovers the ruse and finds the blacksmith singing a love song to her pretty daughter.

Released Friday, November 1, 1912. Length, 1,000 feet

FIXING A FLIRT

Bill Bruce, an imitation of a "man about town," invites a stenographer to dinner. She puts up a horrible job on him. When they are seated at the table of a swell cafe, two more girls blow in and join the party; still later five others arrive and Bess hands them the bill of fare. When Bruce gets the check he finds that it is too big for his roll and has to part with his watch and other jewelry.

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LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 208 N. 8th Ave. London: 86 Wardour St. Berlin: 35 Friedrich Str.

CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY — Glimpses of Bermuda; Copper Mines at Brigham, Utah; Yellowstone National Park

NEXT—Salt Lake City and Its Surroundings—Nov. 12

ASHLEY MILLER — The Boy and the Girl; The Little Girl Next Door; The Foundling

NEXT—A Suffragette in Spite of Himself—Oct 30

C. JAY WILLIAMS — Like Knights of Old; Bringing Home the Pup; For Professional Services

NEXT—A Queen for a Day—Nov. 6

HAROLD M. SHAW — Fresh Air Romance; At the Masquerade Ball; The Land Beyond the Sunset

NEXT—The New Member of the Life-Saving Crew—Nov. 4

CHARLES J. BRABIN — A Soldier's Duty; The Affair at Raynor's; Young Mrs. Eaton

NEXT—A Baby's Shoe—Nov. 1.

★MELIES★

WESTERN PICTURES

THE SMUGGLER'S PRISONER

RELEASE OF NOVEMBER 7, 1912

THEIR boat upsets at sea, Mary drifts ashore with the aid of oars, while Jim is picked up by a smugglers' vessel and forced to become a smuggler and to lead their vile, lawless life. Many times he attempts escape, but is thwarted. Five years elapse. All believe him dead. Paul, Jim's former partner, asks Mary's hand in marriage, but is refused because she prefers to wait and hope. She loved Jim too well, but not in vain, for he at last effects his escape and the happy family is reunited because of Mary's love and faith.

Approx. length, 1,000 feet.

★ G. MELIES, 204 East 38th Street, New York City ★